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Cum



TO
BARON FARNBOROUGH,
OF BROMLEY HILL, KENT,

OF HIS MAJESTY'S MOST HONOURABLE PRIVY COUNCIL, GRAND
CROSS OF THE ORDER OF THE BATH, F. R. S.

4c. 4c. 4c.

MY LORD,

THAT the Polite Arts may become, for the general benefit, as perfectly understood among us as the arts of Commerce are, is a desire in which we mutually participate. In permitting me therefore to *inscribe* this Work to your Lordship, whose indefatigable zeal for their advancement has been invariable, you confer a new obligation on

Your faithful Friend,

and very humble Servant,

THE AUTHOR.

Bristol, 1826.



P R E F A C E.

A **WORK** like this, which is only likely to interest a select number of Amateurs, cannot, at first, be expected to meet with much attention, and must, consequently, be of slow sale. But now that every study tending to promote a profound understanding of the Arts, in any form, seems to be calculated to unite with the improving state of the public mind, it may be expected, ultimately, to repay the expenses of its intelligent Publisher; for every year seems to augment the number of our Collectors, even in the most recondite pursuits relative to design.

It is true, we have among us but few who are enabled, from experience, to distinguish the perfect excellence of the Greeks in Cameos or Intaglios, whether found on gems or pastes; and, except among some of our artists, we are centuries behind the Italians in exercising a nice judgment on the most perfect of these productions; yet it is impossible to doubt that, with our exorbitant wealth, the day will come when a correct estimation of the supreme excellence of even these precious labours will accompany the public demand. Antique pastes, Terracottas, Gems, Bronzes, Coins, and Marbles of the higher schools, are at present articles that there is no general enquiry after; but painted ancient Vases procure a high price. Pictures and Painting are better understood than

heretofore; and Architecture, with all its ornamental accompaniments, is universally admired and considerably employed. But still our national habit of seeking wealth through commerce has become too general not to have impeded our advances in matters of Taste; and although money may, and must imperceptibly augment our national collections of every species of fine works of art, yet until a *sound, well founded national taste* is formed among us, we shall never be able to understand or retain them. For Taste is the sunshine of Prosperity, as well as the shelter from adverse fortune to all who really possess it; Nature cannot be seen without it; and this it was which shed a lustre over Greece and Italy, no less brilliant than their language and poetry,—and on this also *the success of our own artists depends*. Every work therefore that is connected with a nice judgment of any branch of the Fine Arts, may reasonably expect to be received with suavity and attention.

And this is all the Author of these sheets solicits in return for his labours. The worldly wise will say he might have employed his time better in the acquisition of wealth, than in the study of ornamental arts; and perhaps he thinks also that more important interests to himself and his country might have claimed his leisure hours: but if he has valued personal independence above all the earth's honours or emoluments, considering the enjoyment of it as his most valuable *freehold*, and that has led him to be in any way useful to society, the world, which he must now soon quit, will, he trusts, absolve him for thus idling away his time in its service, and accept this free-will offering with complacency.

For the errors (of which he fears there are but too many), owing to his being too far from the press to revise the proof sheets, or to communicate with the printer on any doubtful points in his manuscript, he must deprecate the wrath of the criticks with all humility.

G. C.

Bristol, Oct. 1826.

Notice.

That all the Prints (*numbered in Roman Capitals*) refer to the order in which they are placed in the six volumes of Mr. Cumberland's Collection, now in the Library of the *Royal Academy*, of which Thomas Stothard, Esq. R. A. is Librarian.

That all the Prints of *Julio Bonasoni*, *numbered in Arabic figures*, refer to the order in which they are placed in the three folio volumes of Mr. Cumberland's Collection now in the Print Room of the *British Museum*; where are also the *three volumes of the Roman School*, referred to in the Appendix: all of which are open to the Public eye at stated times.

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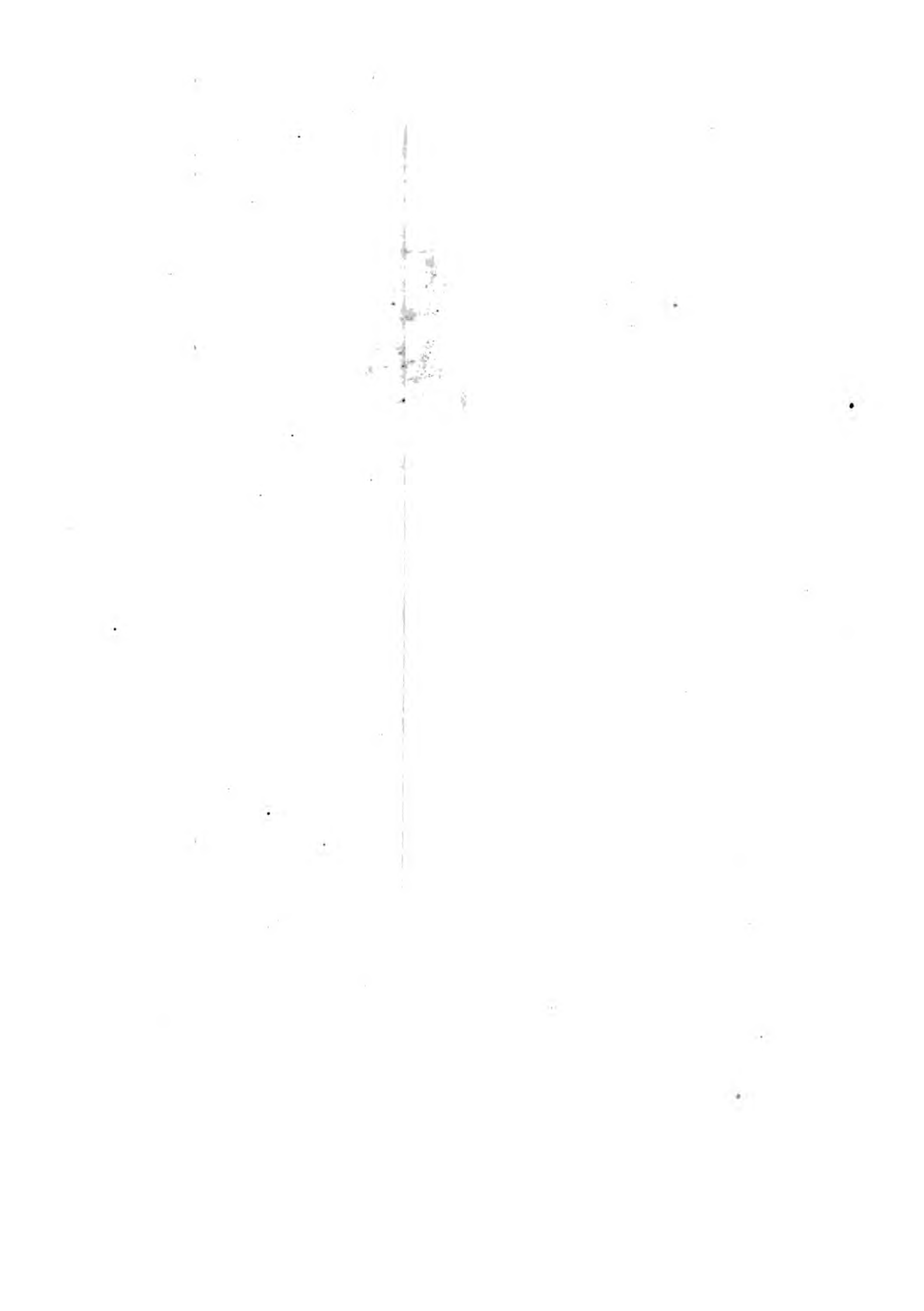
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³ a	0-H-C-ZI	⁴ 153Z	⁵ BV	
⁶ b	U-VSI			
⁷ c	OLQ'ASI-TA			
⁸ 4				¹⁹
⁹ 6				
¹⁰ 7				
¹¹ 8	0-B			
¹² 9	HEROM			
¹³ 10	HER			
¹⁴ 11	ILROM			
¹⁵ 12				
¹⁶ 13				
¹⁷ 14	N			
¹⁸ 15	N			
¹⁹ 16	NT			
²⁰ 17	NE			
²¹ 18	OPW S WICO			
²² 19	MOAENE			
²³ 20				
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1 A·V	2 	3 A·V ^B Φ ·A ^{RV} ·B
4 	5 	6  
8 MR LD	9 GMF	10 A·V ^S $\mathcal{C}$ $\overset{\circ}{M}$
12 	13 	14 
16 	17 A·V	18 A·F
20 	21 	22 
24 	25 	26 
28 	29 	30 y ^r h
32 	33 	



INTRODUCTORY ESSAY.*

THE original intention of the Author of this Publication, was to confine his remarks solely to those Engravings of the best Italian Schools which manifested the superior intelligence of their founders; but, like others who meditate a noble excursion on the majestic confines of a mighty river, he has gradually been attracted to its source; and has thence unavoidably been entangled in the marshy Syrtis from whence the first feeble springs of this Art took their rise. He trusts therefore that curiosity will pardon what a refined taste may perhaps, in following these deviations, justly condemn.

The promotion of the highest and most useful species of Collecting being the avowed object of this work, in which are included only the best Schools of Italy, it may be expected that I should give specific reasons why I consider them as such, and so earnestly wish to promote that particular object: from the task I shall not shrink, but rather embrace it with alacrity, because I hope it may be the means, in some degree, of encreasing the number of a very limited but useful class of Collectors;

* Written in 1816.

and perhaps of turning those, who are now with weighty purses accumulating the trash of other Schools, into the right way, as we hold it, of drinking only at the purified stream of the Arts when flowing steadily in well defined limits.

I know there are many who will start at this doctrine, and think it is my intention to lay sacrilegious hands on their *Van Mechelins*, *Aldegravers*, *Van Leydens*, &c. ; nay even that *George Pens*, *Isbens*, and their dear *Albert Durer*, will be slighted ; but I can assure them I by no means think lightly of the services such men have afforded to Artists whose *aims were moderate* ; but where the object is to acquire modes of composition the most perfect, to improve the taste, to exalt the mind, to correct the hand, to feel in what consists richness of light and shade, elegance of contour, graceful motion, simplicity with dignity, the majesty of history, the value of expression ; where nothing is to be mean, nothing extravagant : if these ought to be the genuine object of the Collector's search, and Artist's pursuit, I know not where, after the good antique, I can direct them better for obtaining these ends than to the best works of the Artists of the pure *Roman School*.

They may collect largely in the other line and never rise to this ; but if ever they begin to taste the beauties of the class of Prints recommended, they will never seek after others to any extent, or at any rate not begin their selections from them till their judgment is too well confirmed to be in danger of being injured by the flat barbarities of the inferior Schools ; whose faults they will be, by that time, so well able to discern, as safely to

extract the honey from the poisonous flower, and thus the awkward woodenness of *Lucas Van Leyden*, or the extravagant fury of *Goltzius* will become alike innoxious.

Such and many more will be the benefits derived from assembling prints with a view to the higher excellencies; but to the man of sensibility they are also a never ending source of lofty recreation at hours of leisure or ill health.

Their subjects refer often to the best studies, or to the most elegant passages of classic authors; frequently illustrate the history of that period when Grecian learning and Grecian sculpture rose as by consent at the invocation of the *Medicis*, and *Dante*, *Ariosto*, and *Raffael* were initiated among their votaries.

A century like that forms a magic circle, out of which it is difficult to escape if once embraced by it; and although we can still perceive the concentric rings that flow from its centre, each preserving a portion of its character, yet we naturally delight in ascending to the earliest undulations when the genius of the Arts first agitated the fountain

There are, besides all these, other objects well worth reflecting on, and which these collections promote, by their enabling us often to discover original Drawings, and original Pictures of great Masters; and to perceive in what manner they best studied the antique,—for to the ancients we can often trace *Raffael*, *Mich. Angelo*, *Perino*, and others, who did not servilely imitate, but worked after the principles of their compositions, as we may instance in the *death of Meleager*, on a bas-relief in the Capitol Museum at Rome:—This *Meleager* (of

which we have a good print by *Bartolozzi*, from *D. Campiglia's* drawing, for the published work on that collection) was the origin of *Michael Angelo's* Prometheus, *Raffael's* Ananias fallen, *Tibaldi's* War chained, a figure in *Baptista Franco's* Miracle of the Manna, a Soldier in *Julio Romano's* Resurrection of Christ. *Julio Bonasoni* converted him into a River God, and *Eneas Vico* into Acteon, slain by his Dogs, all of which I consider as a proof of their decisive taste and judgment, and not of their disposition to plagiarism; for none of them have made a servile copy. From another Marble also to be seen in the Admiranda Romanorum, of the Funeral of the Hunter, we may observe that *Perino del Vaga* wrought the same subject. *Bonasoni's* fine Aurora likewise we can trace to the Basso-relievo, No. 1, now in the frontispiece of the Admiranda; afterwards copied by *Guido* as to the thought; and to an ancient work it will not be difficult to follow even *Raffael's* St. Paul preaching at Athens.

To those who delight in these researches after the origins of the most admired inventions of the great Masters, there are many roads for discoveries of this sort, originating in a good selection of Prints: neither can it be considered by the liberal minded man as the smallest of these benefits, that it enables him to assist the studies of ingenious youths who prefer the Fine Arts to any other profession, and who so often spring from a class of men ill seconded by fortune.

The efforts of such men we frequently witness unaided; and I can truly assert that of all I have ever had the happiness to know who possessed *real* talent, it

is rarely that one has appeared who did not prefer advancement in his beloved employment to all the allurements of fortune or the other pleasures of life.

To aid such men in their studies is to benefit ourselves, for we are sure to draw from their practical remarks more useful knowledge than we communicate; and while we display our Chalcographic luxuries, to those who highly relish them, we continually encrease their value in our own estimation.

Were I to enumerate all the advantages to be derived from this rational pursuit, they would convey me beyond my design; but I cannot help observing that the modern objection to the high price of objects of this sort seems very frivolous, and truly absurd that any one should think a purchaser of a fine impression of a *Marc-Antonio's* graver from a design of *Raffael* deserving of ridicule, if he gives for it ten or twenty guineas: for, first of all, some one must have preserved it carefully without spot or stain a great part of 300 years! and at last he is possessed of one of only a few genuine impressions of an original work of two of the greatest Artists in their line the world has ever seen, taken from a Plate that has been long destroyed (in gratifying the demands of its admirers) by the hand of time! for my own part, when I acquire such a print, I have great satisfaction independantly of the pleasure the subject gives, in reflecting that I have before me a production that two men of genius were anxiously employed in perfecting, and were proud to own:—it brings us as it were into their society, affords us the advantage of their opinions, and places us among that numerous and honourable Jury, who have

and will, while any good criticism remains, pass a favourable verdict on their merits to all posterity.

Those who collect with judgment are, indeed, the genuine guardians of the Arts : they preserve the jewel to enhance whose lustre the accumulators of rubbish present a foil, and even among that more respectable species of Collectors, who seldom advance higher than the *Carraches* from the more modern Schools, I have known one so much struck with the contrast, on being presented with a portfolio of the Roman early School, as to instantly dispose of his own collection : yet in this he was rash, because if such men as *Martin Rota*, *Cort*, *Bloemart*, or *Goltzius*, did not often adhere to the style and character of head of the Artist they copied, yet they always gave enough to enable us to comprehend the principles of the composition ; and we often have well drawn figures to make us some amends for the loss of sentiment in the heads, expression of hands, or local colouring.

These and the *Caracches* may be retained among the mediocre performances of the graver, and all such as gave us, or even pretended to give us, resemblances of the compositions of the great Old Masters, when working from whom it was not in their power to divest them of dignity, even when they most lowered their character. This we see in innumerable instances, and in none more remarkably than in *Martin Rota's* copy of the judgment of Michael Angelo, and it is truly astonishing how so fine a thing could have been reduced to such a tame and cold performance as he has made of it. To be convinced of which, nothing is necessary but a moment's

comparison of this unjustly prized Print with that of *Mantuanus*, but above all a good impression of the same subject by *Bonasoni*; where so much of the general effect and genuine character is preserved, that we prefer it with all its defects, for we have there colouring, expression, character of action, and heads, and a *whole*, with passages that are executed with a sweetness of stroke that might emulate painting.

In the other all is monotonously regular; no difference in the characters of heads, the extremities alike correct (according to his own style of drawing) and the gusto of *Michael Angelo* entirely forgotten, both in air, drapery, hands, feet, and action.

To understand this better, look at the *Riposo in Egypt*, (where the Angel gathers fruit) after one of *Titian's* best compositions, and compare it with the same subject, of the same size, a folio lengthways, by *Bonasoni*, and, far better than words can explain, the vast distance between these Masters will, by the contrast, be usefully exhibited.

But to return to our subject of collecting: when the others have been procured, these should be attended to, and a separate cabinet appointed for them; for all the compositions of the great Masters are worth having, be they engraved by whom they may; and all I contend for is, that they should not be mixed with those earlier Engravings, where the *system and character* of style of the Master engraved from, was even more observed than his precise outline:—things venerable from their simplicity, antiquity, and rarity, as well as excellence, which sometimes catch a grace beyond our expectation,

and which always exhibit in their subjects a great deal of the good taste that selects from many fine things the best of each species.

The truth however is, that a good eye, and even a good judgment often rejects things that, it cannot be denied, possess excellencies, merely on account of the coarseness of the mode of execution; and however free the cut of the graver, even when viewing the plates of the *Carraches*, a nice taste will be disgusted to discover so much of the mechanical means by which effect is produced, even in the little favourite print, the *Omnia Vincit Amor*.

The *Willes* and the *Edilinks* in vain laboured to render this method permanent by broad clean cuts; and after all that has been done to astonish us in the celebrated whole length of Bonaparte robed, by A. B. Desnoyers, we find it brassy, hard, and unsatisfactory to a corrected taste, which seeks, and will ever seek, in an Engraving, something like a Picture, or something like a Drawing; where by management of effects and *colouring*, the art of the Artist shall be concealed; and this can never be produced where we can count the lines, and trace them from their origin to their termination.

We want to forget that *they are* Engravings; and this sort of Engraver who glories in the freedom of his stroke, is, like some Writing Masters, continually trying to remind us of its power, freedom, and elegance.

Such, however, must always be the consequence of the arts falling into the hands of men who are not themselves properly designers, but mere copiers and imitators, who are not directed by the Artists, but direct

them, and convert a picture into an Engraving and nothing else, having lost all tint and melting shades, and where, whilst you can distinguish the hairs of the eyebrows and eyelashes, you lose the mass of their shadows and effects.

Mezzotinto cannot give us all we desire, because it wants force, and can rarely be of so fine a ground as to afford sharp lights or tender tints with sufficient power ; neither will hatchings with dry point do much when united with it, as we see in *Dixon's* Ugolino, from *Reynolds* ; for it cannot be so introduced as to give precision ; but where precision is not immediately desired, as in the hatchings of *Andrea Schiavoni* and *Rembrandt*, (the only head men that ever practised this method with any great advantage) it is most admirable ; and I can readily conceive, had *Titian* and *Giorgione* adopted this method of conveying their ideas on copper, they would have gone far beyond the effects produced by *Parmigiano*, and their prints would have been ranked among the highest valued for effect and beauty.

After all, we shall be forced to confess, that if the Art of Engraving is again to revive with advantage and be managed so as to delight both Artists and Connoisseurs ; if it is ever again destined to take its proper station, and to become a humble attendant on the Arts of Painting and Design, instead of a rival to them ; those who practise it must retrace their steps beyond the School of Bologna ; (that School that raised gladiators in Art, and giants in design, but ultimately destroyed all variety of character, and delicacy of discrimination ;) and find in the careful labours of *Marc Antonio Rai-*

mondi and his scholars the genuine way to the *ne plus ultra* of the profession: for no one since his time has so well adapted the stroke of the graver, or line of the Print to forms; no one has better understood depth, character, or correctness of outline, (that absolutely necessary qualification), in which so many have been deficient; insomuch that it is difficult not to believe that *Raffael* himself sometimes directed the graver, and that to his refined taste and judgment we owe a great many of the superior excellencies with which these Prints abound. We know that *Raffael* exclusively employed him sometimes, we know he set a great value on his performances, and even condescended to dispose of them; and that very circumstance renders it more necessary that the modern Engraver should lay the foundation of the Art in masterly drawing, and elaborate the superstructure on correctness: let him afterwards suspend in his study, good impressions of the Parnassus, Last Supper, The Group of Boys, called the Catena, the Strezzo, the Murder of the Infants, the Martyrdom of St. Laurence, the portrait of Peter Aretine, and a few such like, by *Marc Antonio Raimondi*; with the Aurora and Tythonius, Elysian Fields, Last Judgment, and portrait of Michael Angelo, by *Julio Bonasoni*. The Battle of Cavalry, by *Augustino*, its companion by *Caraglius*, and a few more of the like excellence; and then when he *feels their merits* he would soon learn to adopt a style that would compel us to own that there *was* something in the Art beyond the silver lines of the sharp graver; and that different Pictures demanded different modes of treatment by that instrument, as varied as that of the manner of each Painter.

Effects like these indeed I already anticipate in the performances of some moderns; and I think we may perceive that such lessons will not be long called for, and among many other examples I find the plague at Athens by *Fittler*, and the Print called Titian's Schoolmaster, alone would elevate my hopes were other examples wanting; and I flatter myself that with the growing taste of the country, which usually accompanies a superfluity of wealth, we shall, if any nation does, arrive at a standard of excellence equal if not superior to that of the fifteenth century in Italy.

But to return to the Amateur Collector; from the most artless to the most diligent and intelligent admirer of the species of Engravings we have been treating of; they are all useful to the Arts, as conserving, dispensing their productions, and illustrating their importance; and with pleasure one hears that this age is likely to see their numbers encrease, in defiance of all the difficulties they have to encounter, in the encreasing scarcity of these objects, which with a view to promote the noble pursuit, I have arranged in the chronological catalogue annexed; and if it shall be found to be a correct nomenclator in a procession full of strange personages, and foreigners of distinction, the object will be obtained to my fullest satisfaction as far as relates to my brother labourers in this unfruitful soil; where money will do little, but their discernment much, if united with zeal; for the objects we treat of are only within the reach of minds educated in the Fine Arts, who possess a certain *tact fin* acquired by intimate acquaintance with things of this nature as well as partiality for them, arising from reflection and repeated comparison.

With respect to Artists, as it is to their love for these subjects we owe in a great measure their scarcity ; (numbers having perished in their studies through frequent use), we cannot doubt of the value they always affixed to them : but in the present day, however useful they may be accounted, their scarcity and price keep them nearly out of the reach of all but opulent professors—insomuch, that to recommend them to Painters generally, would be to propose to them a very expensive article of improvement, in some cases entirely out of their reach—yet we know that among the wealthy of our own country as well as abroad, the Painter's portfolio is still the sacred shrine of many fine things of this sort, and the last thing they can be induced to part from. For this deficiency in general, the liberal Collector affords a remedy, and the British Museum has provided a resource, thanks to the munificence of the tasteful and virtuous *Cracherode* ; whether the *Royal Academy* will ever make these things a part of its provision for the wants of Artists I know not ; but certain I am it would be a worthy employment of its funds, and grateful to the feelings of the students that frequent it ;* for from hence might be drawn lessons that

* When I wrote this passage, I little imagined that this very Academy would propose the acquisition of my collection for these very purposes—or that it even knew of my collecting—and it has been doubly grateful to me, that what I once amassed for the improvement of my own taste, should *ultimately be placed where I most wished to see it*, and yet not out of the reach of my own inspection. I therefore let the passage remain, as it seems to justify my wishes in this instance for the advancement of the Fine Arts.

the Lecturers might apply practically to exhibit the great principles that guided the highest Schools of Italy; the plans of their compositions might be laid open, the severities of their studies elucidated, and all the mechanical contrivances to produce grandeur, awful effect, and striking contrast displayed.

All that *Raffael*, *Michael Angelo*, *Leonardo da Vinci*, and their Scholars either learned or taught, will be found among these ancient plates, and from the study of them can be discovered what they took from the earlier masters, and how they improved on them by expanding into freedom, dry but correct and well grounded action.

As an instance, to go back even to the sternest Student of the Paduan School, *Andrea Mantegna*: if any of my readers, who have not well weighed the merits of the Author of the Roman Triumphs at Hampton Court, but who, on a superficial view of them, have condemned the severity of the style and dryness of the manner, will take the trouble of comparing the elaborate drawings of this master with the early Greek gems, such as the *Acteon*, No. 2157 of Tassie's Catalogue, or the *Coiter*, No. 7967 of ditto, he will soon perceive that, although unequal to these gems in many respects, because probably a less excellent model was in view, yet the same system of study influenced both compositions; accurate marking of parts and rigid anatomical enquiry, united with an anxious desire to display their discoveries; sparing no labour to attain correctness; and rather affecting dryness with precision, than freedom without detail; yet from this School (as from the early Greek

gems) other generations learned to combine *grace* with *grandeur* and *simplicity*, and a *Corregio*, and a *Raffael* sprung from the good seed sown by *Mantegna* and *Peter Perugino*.

To be without such early examples of industry is the Student's greatest misfortune, next to being denied access to the ancients; and but for that early School and *Raffael*, we should at this day have scarce known what constituted the dignity of the human head.

That a nation must have arrived at a very high degree of feeling and pure taste in the Arts before the generality will know how to appreciate the value of the productions of each period of their ascension, I am well aware; and of the difficulties these doctrines have to encounter at the present day; but few are capable of tracing back, the meridian splendor of *Raffael*, to the brilliant dawn of *Perugino*; or even know, by careful comparison, that *Corregio* owed some of his tints to *Mantegna*, and condescended to copy an old design of his in the Madonna praying to her Child in the Tribune at Florence: yet from a Print we discover this, and, that he was the great master of expression, his taking down from the Cross will shew, where the countenance of Christ is to this day unrivalled, and the groups at the foot of the Cross, we know, have been almost servilely followed down to the Bologna School by every Artist of eminence of the times.

Our Annual Print Sales also offer another resource to the Artist and Amateur of no small utility; where compositions come to view, that for many years have afforded great helps to the lovers of the Fine Art: we

owe indeed much more to them than we are willing to admit, and at the sales of Pictures, without thinking they are studying, Artists daily collect ideas that ultimately are useful, though imperceptible sometimes to those they benefit.

As to Prints, they not only aid the young without pretensions, but improve and delight the older Artists, and to the last hour of life are a solid amusement, as I have often witnessed *Mr. Bankes*, *Mr. Nollekens*, and *Mr. Cosway*, whose collections and enthusiasm in collecting will never be rivalled. *Sir Joshua Reynolds*, and my friend *Barry* also knew the value of those things perfectly; and I doubt not that numbers, whom I have not had the pleasure of knowing, are equally rich in, and equally benefited by them. It is not to steal the ideas of the old masters that we study them, but rather to amalgamate them with those of each other and our own: new ideas of beauty and grandeur can alone arise from happy combinations, and as he that has read attentively the best authors is likely to acquire the best style; so he that is conversant with the works of all the good Artists, it is most likely, will be successful in his own.

It has however been the unfortunate fate of the works of these early masters, not only to be slightly esteemed by a numerous class of uninformed men, but even the collecting them has exposed their admirers to a species of sarcastic censure from those who could easily discover their faults, but had not a sufficient scope of mind to perceive their beauties on a transient view: for let the very worst Engraver be employed to copy from the best

of the works of *Raffael*, and to a discerning eye the master's excellencies will press through the veil ; and this is the art that must be acquired before we begin to relish collections where the powers of the imitator have been very inferior to the things imitated ; and hence it comes to pass that Artists of experience, whose abilities are most commanding, are generally among the earliest to appreciate the value of such performances.

To Artists, therefore, we especially recommend these objects, as they will best know how to convert extravagance into propriety, bombast into grandeur, overcharged character to correct expression, to distinguish the faults of the mere Engraver from the errors of the Artist, and from the *Hesiod*-like simplicity of *Mantegna* to elicit elegance and grace : whilst from the sometimes affected graces of *Parmigiano*, and *Schiavoni*, they extract real dignity and importance.

All these, and even more advantages we may draw from some of the worst of the subjects recommended, and add to them profound ideas of composition, just principles of proportion, and fine ideal characters from the best, without the danger of contracting any thoughts that are mean or puerile ; whereas by a too constant intercourse with the lower Schools of Germany and Flanders, we are in danger of contracting mechanical habits of cold and indifferent composition, a taste for mediocrity in history, extravagance in ill appropriated ornaments.

Of this mediocrity in historical composition, we cannot offer a more complete example than in the works of *Lambert Lombard*, commonly called *Suavius* ; who of

all the Germans, worst applied the system of the Italian Schools: all his works, it is evident, were intended imitations of them, and there is little doubt that he thought himself, and perhaps was thought by some of his countrymen, another *Raffael*, from the timid servile manner in which he attempted to follow him: many of his designs he procured to be well engraved, and some of his own are even tolerable, betraying a grouping and composition not utterly bad, but where there is one expressive figure we have twenty tame ones to counterbalance it, and every one has the air of a mean thing overlaboured without any foundation in nature; his hair and beards, when he is imitating *Julio Romano*, or the Mantuan School, degenerate into snakes instead of locks; and his draperies, full of unnatural folds, cling around his figures like cords: above all, his character and attempts at expression are tame and undecided, while the hands and feet express no sentiment whatever, any more than the airs of his heads: his figures are all separate statues and few if any good ones: we may wander in this sort of waste as long as we please, but we shall find no spot to repose on, it is a heath covered with gorse, where no cherished object invites our return.

It is true that a previous acquaintance with higher excellencies will enable us to extract here and there a flower from this wilderness of weeds, but it is equally certain that when once infected with a partiality for such performances early in life, the power of ascending to an elevated view of the beauties of the upper Schools is often for ever precluded.

An opinion I have long entertained, and which ob-

servation has confirmed, is, that if we would have a great master formed, we must, when young, keep from his eyes objects of inferior merit with as much care as we would withdraw immoral scenes from those we wish to see conspicuous, correct, and exemplary in their lives; and on the same principle we must take care early to place before him examples of the finest and most imposing efforts of art; he that had never beheld any thing but the best Greek Sculpture could scarcely be able to compose a mean or contemptible figure, if he wished to do so; and there can be no doubt that a great deal of the good forms and graces of the Italian Schools originated in the general good form of that nation; especially in southern and eastern parts, where they have been much mixed with Greeks and inhabitants of the East: nay, we may learn this truth even from the paintings of the ancient Persian Masters; where natural grace and delicate expression are often found that might afford useful hints to the greatest of designers.

I speak here of the genuine *old* Persian Paintings, which imperfect judges are but too apt to confound with the modern, but which to a critical eye are as distinctly superior to the others as *Raffael* is to *Tempesta*.

In making these remarks, I have in my view the well known subjects so often copied in India. *The amusement of a Rajah*; where in one of them a Prince is walking in a garden with some females engaged in gathering flowers for the favourite, whose walking attitude is as dignified yet graceful as it is possible to conceive, without in the smallest degree departing from nature; and they seem to proceed in a manner that for

simplicity united with grandeur would attract the notice and secure the approbation of the best instructed Artist in the world.

The other concomitants attending these designs (which being always faithfully copied from each other, may be considered as a sort of favourite print in India) are equally appropriate; such as the slaves gathering flowers, &c., yet, like many of our ancient designs, they are formal and dry in their manner, as well as deficient in many of the principles of Art, and I trust I shall be excused this digression whilst I support the principle laid down in it, by stating, that having years ago introduced these objects to a worthy Artist and friend, *Mr. Bankes* the Sculptor, he was so well convinced of these hidden excellencies, that he executed for a chimney piece a long frieze for Governor *Hastings*, from one of these ancient paintings, representing a Theatrical performance, on which he engrafted nothing of modern Art, but a little more expression and grace than was to be found in the original,—Grecianizing, if I may be allowed the expression, these Persian *Peruginos*.

A great deal more might be said to justify the object of Print Collectors, where their assemblages of the works of Engravers have in view a defined object, in which judgment and selection are employed in bringing together finished productions which might otherwise, being diffused, be of no utility to the Fine Arts; but if what I have already said should not be considered as a sufficient apology for this pursuit, nothing that I could add would render it more completely satisfactory.

In executing the *Catalogue Raisonné*, which is in-

tended to be a complete guide to the inexperienced Collector, and his guard against imposition; it appears to be necessary to add a few plain rules for judging of good impressions with correctness, an object of no mean importance.

First, then, the best impressions are not always to be ranked among proofs, or such as have been taken before the plate was completed, although they are in general good; because the Artist takes them in order to observe the state of his work, and of course wishes to see it, with all its blemishes as well as perfections, in order to correct the former.

Neither are the very early impressions of ancient Prints in general the best, as they partake of *the remainders* of the Burrs, and such we often see in the Engravings of *Augustino*: but the best are those clear impressions which came early afterwards, when the Printer's hand had entirely destroyed that Burr, and well polished the plate at the same time: for it appears that in general the old Engravers did not always polish their plates so highly as we do; as may be seen in the duplicate plate of the Parnassus of *Marc Antonio*; where the criterion of the best impression is the scratched plate, in long lines, crossing even the light parts of the figures; a carelessness which would not be pardoned in modern works.

After a certain time, when the edges of the stroke of the graver are worn down, and each side polished by the process of impressing it, it is then that the impression assumes a darker tint, the lines being of course broader; and these sort of impressions are often *proposed* as good

ones to uninformed people ; because they seem much blacker from the strokes being augmented in size, while the lights are brighter from being highly polished ; all the scratches being by this process worn away entirely ; and in the old Engraving this non-existence of scratches is often a proof that the Plate is nearly exhausted, for, however strange it may appear, nothing is more certain, than that the finest scratches are often longer in wearing out than the boldest strokes of the graver ; the reason of which probably is, that the cuticle of the Printer's hand is not capable of getting into so small a channel to abrade it.

That impression therefore is best which unites clearness with an edge that will bear the magnifier, and some very fine scratches remaining.

Such impressions are rare, and worthy of the master, and for such an impression of the *St. Cecilia of Raffael*, by *Marc Antonio*, a poor workman of *Mr. Nollekens* the Sculptor, laid down eight or nine pounds many years back ; it is now in that gentleman's collection, and a standing proof of the excellence of the master.

The early Collectors preferred Prints that had not been backed by paper, and generally mounted them by what is called letting-in, which it was thought lessened the friction of the Portfolio ; and while it saved a great deal of paper preserved any remarks that might have been made on the backs or margin, marks of Possessors, &c.

Dealers also make a great difference in the prices of good impressions that have their original margins, and have never been backed, stained or written on ; but I

must confess, I see no advantage in any quantity of paper exceeding the size of the plate, unless it contains valuable remarks by men of abilities ; and would prefer a print with *M. Mariette's* hand writing and date on either back or front, who never placed it on a bad impression, I believe : there is also *another Collector*, probably before him, whose name we do not know, but whose mode of mounting is always a guide either to a good impression or a rare print : he inlaid all his Prints very neatly, polishing the line of paste very highly behind the sheet, making two very fine lines in red ink ; at about a quarter of an inch all round the face of the Print, cutting them off very exactly square, and using fine Roman drawing paper for his mountings.

A like rule to be almost sure of a print of little value is to meet with one with *Mr. P. Hillier's* Mark ; who employed an Artist to wash up, with Indian ink, his best impressions, and, after sticking them on a paste-board, bedizened their margins with a coarse gold border, and several mouldings with coloured planes.

Modern Collectors have put their Marks uncouthly on their favourites, so that many are loaded with them to such a degree as to look like Engravers marks ; others have affixed false marks of Engravers, some printed from blocks, and others imitated with pen and ink ; but the magnifier detects all this, and we do not less value a print for these accidents after they are detected.

The arts also used by venders, in former times, shew either the great industry of the falsifiers or the great value they set on perfect impressions, and both evince the scarcity of good impressions at all times ; and of this

we have an instance before us in the ingenious manner in which a set of the Cupid and Psyche in the British Museum has been made to *appear* perfect by uniting the written part of one impression with the engraved part of another; and this so nicely done that nothing but the closest examination, with the help of a glass, enabled me to discover it, the tint being so exactly imitated, and the juncture so cleverly fitted, together with the imitations of the edge of a copper plate, (by passing one through a press over them) that the deception was nearly completed.

Again of late years a most pernicious practice has prevailed, I mean cleaning old stained Prints, by washing them with weak acids, and the inventor of this unfortunate act has but too well succeeded in persuading many to submit their good old prints to this fatal operation, which, although it certainly removes stains, corrodes the edges of the finest lines; converting the old ink from a brown tint to a blue one, roughening the surface of the paper, and weakening the whole effect.

These Print cleaners, like the Picture cleaners, have done more injuries than time to the most valuable objects, and cut down the extent of fame to the old masters inconceivably; for prints thus treated hasten rapidly to decay. There is but one way safely to purify a dirty impression, and that is to expose it to the sun's rays, under a shallow surface of water, in a leaden trough for some days.

Let those, therefore, who possess good old collections, even when some are well bronzed by time, be never persuaded to submit their treasures to this destructive

operation. The opposite practice also once did nearly as much mischief, for they had recourse to tints from tobacco, and seppia, or tea, to give the appearance of age to later impressions; but it has been ascertained that no art can imitate the effects of time; and, as in the false Patina of bronzes, these inventions soon discover themselves: smoke alone can give an even tender brown tint.

Of Prints of price, there have also been made copies after copies, even at the first period of their publication; but there is reason to think that none of these disingenuous forgeries ever had much success; the difficulty was found doubtless too great; and that even *Marc Antonio* could not copy himself we are *sure of*, by viewing the two prints by him of the Massacre of the Infants at Bethlehem, one with the *Chicot*, the other without it. These attempts have therefore long ceased, and although it requires a knowledge that cannot be taught in order to be able to distinguish nice imitations, there is at present little danger from attempts at this sort of deception, as the pains it demands, it is well known, far surpasses the labour required to complete an original; and to succeed at all, great talents are required, and little profit returned.

Yet how curiously these deceptions were contrived a copy of the famous Battle of Horse, No. 236 of the following Catalogue, by *Caraglius*, will display; where there is only a few small passages in which any difference can at all be distinguished. For the discovery of several Prints by this excellent Engraver, which have no mark to distinguish them by, except their style of execution,

we are beholden to that accurate examiner *M. Bartsch*, who had probably fine impressions before him in the Imperial Collection at Vienna, where no expense has been spared for centuries to secure works of this interesting kind : to this name I shall also be able to add a few more from things misplaced. And since I scarce see any thing in his extensive and minutely descriptive catalogue, which has not before occurred to me in our English Collections, and several unknown to him that we are intimately acquainted with, I begin to hope that we are not very far from a knowledge of nearly all that the good Schools have furnished ; and that in completing this Catalogue I shall be enabled to go a great way towards affording Collectors, Artists and Dealers, a nearly complete Chronological Catalogue, as far at least as to the period of *Andrea Andriani*, beyond which I see no use in descending, as there all difficulty ceases, every thing being known and within reach.

The plan of this work is as follows.

First, to give as faithful a description as possible, in chronological order, of all the Prints I have or know from actual inspection, and their measurement, from the earliest time of the Italian masters, down to the School of Bologna : placing under each head *by way of addenda*, if necessary, a list of all those which I have not seen, or do not possess, and which are asserted to be existing by *Heineken*, *Gandinelli*, *Bartsch*, *Heber*, *Strutt*, or others ; and thus I flatter myself we shall obtain the most complete enumeration of all the brilliant stars composing this interesting hemisphere of art : comprising the works of the most tasteful period, the performances

of men, many of whom remain unrivalled to this day, as alive in our Portfolios, fresh and flourishing in our memories, and destined still to continue in the society of those they best loved in their lives, the genuine judges and admirers of the creative arts.

It may be expected, perhaps, that in putting forward a book of this kind I should follow the example of others, in discussing the hackneyed question as to the commencement of the art of Engraving, or at least, of enquiring after the origin of taking off impressions from copper-plates; but as so much has already been repeated, to little purpose, on both these subjects, by men of greater abilities, I shall but very slightly touch that subject.

Mandeville conjectures, very justly, that the *Mirror* must have been the origin of the Art of Painting, and it is equally evident, I think, that to the practice of Sculpture we owe this art. The engraved Pateras in our Museums, are the earliest copper-plates we know of, and probably the Hebrews practised the art of engraving on metals, for we see the Egyptians, Persians, Etruscan and Greeks must have understood it, and the hint might have originated from sculpturing with styles on tablets.

Herodotus, in his *Terpsichore*, (sec. 99,) relates that *Aristogorias*, in order to induce *Cleomenes* to use his arms against the eastern nations, brought to Sparta a tablet of brass, on which was inserted every known part of the habitable world, seas, rivers, &c.; this, therefore, must have been an engraved plate—a map engraved; and from maps engraved to engraving other subjects, there was not even a step. *Strutt* has given us Pateras

that shew this art to have been common ; and I have seen a map or plan of Rome, on marble, now inserted in the walls of the staircase of the Capitol Museum, that was executed by engraving.

As to the question of who first practised it in Europe, whether a German or an Italian, about which, through national jealousy, so much has been written, it has by its ambiguity become ridiculous, even to antiquarians ; and after all, that *Lanzi*, in his *Storia Pittorica della Italia*, *Zani*, in his *Materiali*, *De Murr*, *Heineken*, or latterly *Adam Bartsch*, in *Le Peintre Graveur*, and *Heber*, in his catalogue, have said on this subject, we must, I fancy, go back again to what old *Georgio Vasari* asserts, viz. *that the Italians led the way, and the Germans followed close at their heels*, when the art was revived, accompanied by impressing, especially if we admit, what has so violently been insisted on by many, and brought forward with much plausibility by *Bartsch*;—that the *Pax*, called of *Finiguerra*, was really his work, an impression of which *Zani* found in 1797, in the National Cabinet of France, and a copy of which he gives by *Gersner*, from the other copy by *Pauque*, in the *Peintre Graveur* ; and, indeed, if we believe what he inscribes under it, viz.

“ La Paix en argent, en 1542, par Maso Finiguerra—copie EXACTE, fait par J. Gersner d’après celle gravée par *Paquet*, et jointe au *Materiali*, &c. de M. Abbate *Zani*.” —If we give credit to the *exactitude* of this copy, we must be forced to admit, on viewing it, that not only *Finiguerra* was a good designer, but that he was a consummate engraver, who understood composition, draping, airs

of heads, grouping, effect even, with the possession of as sharp a stroke, and as fine an eye, as the egregious Albert Durer!—having also attained to a freedom of cut equal to the Artists of the present day, in the frontispiece line of engraving! for here are 36 figures in a space of less than 6 inches by 3, with countenances full of expression, hands correctly disposed, and nothing meagre or Gothic about it!

But we know that he came from a School that *knew nothing of these delicacies*; and that his contemporaries, and especially one, whom *Vasari* says, (speaking of *Antonio Pollajuolo*, page 466, seconda Parte delle Vite di Pittore,) “in concorrenza di costui fece *Antonio* alcune istorie, dove lo paragonò nella diligenza e superollo nel disegno.”—That is, he equalled *Finiguerra* (whom he had just praised for many excellencies) in execution, and surpassed him in design. Yet, in all we know of *Pollajuolo*, viz. in his *Battle of Naked Men*, inscribed with his name, and two or three others, which may be conjectured to be his, we find none of this sort of design, and but little excellence, rather a dry, stiff, and hard manner, and, as an engraver, a meagre wiry cut, awkwardly turned, and, in his *Holy Family*, a cut *all one way*, like *Andrea Mantegna*. We have, therefore, no alternative, if he really designed and engraved this *Pax*, but to suppose *Vasari* knew not what he was talking about; and if he really printed it on paper, after impressing it in clay, and then casting it on the clay in sulphur, (as is asserted,) we must be still more surprised that we have not hundreds of Prints of his executing; for his goldsmith's engravings could not be lost, or his

talents for engraving overlooked, by those who so soon learned to take impressions from Plates, and who knew how to sell them so well; for in 1465 we find a German engraver, called, by some, the Engraver of 1466, of whose works, says *Bartsch*, "above 120 have come down to us; and all printed and engraved admirably." He even thinks, from the ink, and execution of the Prints, that they must have been printed by means of a Press, and that *he was also* the discoverer of this new method of printing.

Again, although he really designed and engraved a *Pax* for the Church of St. John of Florence, in 1542, on silver, how do we know that this sulphur cast is from his own engraving? and might not the present *Pax* be by some later hand, the other being worn out in service; for, in relating its history, the Abbate *Zani* is so circumstantial as to state, that it has, from its age, acquired a dark patina (which silver will do in a short time) and in places is worn and scratched, so as to be scarcely visible; yet how shall we reconcile this with what he asserts ten lines before, in Note 28 of Adam Bartsch's book—"on comparing the Sulphur cast with the *original Pax, minutely in the smallest parts, and in every cut of the graver*, he found them to correspond without the smallest variation!"

If we, therefore, have no other criterion to judge it to be *Finiguerra's* by, but that he did execute such a subject on a *Pax*, as is here engraved for the church of St. John, and that such a subject now exists there on one, but executed in a style of much greater freedom than belonged to the period he worked in, I should, myself,

have very little doubt that this was executed at a much later period for the Church, *the other being worn out with use*; and as for the finding a sulphur cast, or a print from a sulphur cast of the same *Pax*, it would not at all surprise me; for as these things were never meant to be plates to print from and sell, but were to be filled with *niello* as ornaments, it is not at all unlikely that the goldsmith continued to use this old method of casting one impression to keep by way of pattern, even a century after the death of *Finiguerra*, or later.

Till, therefore, I find a *Pax*, or a print from a *Pax* (a still less likely event) with the internal evidence of *the style of his period*, and his initials on it, comparing it with the known works of *Pollajuolo*, or *Baccio Baldini* in the *Monte Santo di Dio*, (of which more in the Catalogue) I shall take the liberty to believe this *Pax*, so much vaunted, may be none of his,* and shall dismiss from my mind both this and the thirty-two modern copies from enamelled plates, catalogued by *Bartsch* at the commencement of his 13th volume; as well as the twenty-four of *Michael Huber* from M. *Otto's* cabinet, inserted in his 3d volume of *Manuel des Amateurs*, at page 31; placing them nevertheless in my Addenda, along with others attributed to these puzzling masters, for the satisfaction of the curious. The length to which I have been led aside in this digression, must be my apology for avoiding discussions of this sort, in a work intended chiefly to bring forward designs of undoubted

* I own I am more inclined, from the style, to think Mr. Ottley's a true one of the time.

merit rather than antiquity, yet as the earliest efforts of the Italian School exhibited symptoms of their future excellencies it would be unpardonable if I did not, in advancing them, give my reasons for tracing them to their origin.

And first, I beg leave to premise that however partial I may be to a school that commenced its career in rudiments of good taste, correctness and feeling for the natural and the beautiful, I should have very slightly passed over these early efforts of the graver, had I not perceived in them, however formal and laboured, shoots springing from a fertile soil; for before they cut their designs on copper, or silver (with a view to taking impressions from them) they had several tolerable engravers, and abundance of careful draughtsmen.

The school of *Squarcione* of Padua consisted, we are assured, of 137 scholars, (students) perhaps as early as 1440, or 1450; where was taught all that had been acquired in the arts, originating in such practice as the Greek painters had imported from ancient tradition during the two preceding centuries, and where they worked probably from the designs he had collected from the Greek Marbles he had copied, or procured on his travels in the East of Europe. *

Fresco had been largely practised, and we know it is an art that demands great freedom of hand and power to design, evinced decidedly in *Massaccio*, *Bellini*, and others. Florence and Rome had been true parents of the Fine Arts, and what other nations knew of them was only as it were by reflection. Hence we see in the early productions of the Italians so much *reason*, if I may be allowed the expression, so much fine form min-

gled with nature, originating in severe studies aided by the collected rays from their former great schools; and in this way it is easy to account for the graces of *Raffael* and the grandeur of *Michael Angelo*; they had an immense body of design before them, all the acquired methods of their numerous predecessors at hand, and innumerable monuments of the works of the ancients, rising from beneath their feet: add to this, their art had long been honourable, their devotion continual, their habits frugal, their living models noble yet common, and all the religious orders their friends, as well as Princes, Popes, and Statesmen.

The climate was also in their favour, inasmuch as it rendered even fresco painting for a great part of the year, a refreshing amusement, and numbers of artists can be named who worked from motives of piety and fame rather than pecuniary emolument. Hence their supereminence in many arts arose from their better education; and the idle dispute, so pertinaciously continued by the Germans, as to who first printed designs from copper-plates, is scarcely worth examining, since we want no proof that the Italians were the first and best *designers*, and continued so always, from the rise to the decline of the arts of design: and the only object of a truly judicious collector of Prints ought to be, the getting together into his Portfolios, the finest thoughts by the ablest hands.—And since, in the early German schools, we find little else but the mechanical part of the art, without the soul or spirit of ideality, whereas in the first efforts of Italy there are feeling, grace, sentiment, and nature; let us not be blamed for this irresistible partiality.

Much has been said about *Marc Antonio* having selected *Albert Durer's* Life of the Virgin, to copy for sale, and of his dispute with him at Venice on this occasion, as if it was a proof of the superiority of the German masters in his estimation; when, in fact, it could only originate in the love of gain, and his ignorance of better examples; for, however closely he might be said to copy these Prints, although so young in his art, we see he could, in several respects, improve them; and we know that as soon as he had seen better models in the School of *Raffael*, he never returned to these ultra-mountain barbarisms; and if we want further proofs of the superiority of his countrymen, it will be made evident by the works of *Bink* and *George Pens* alone, who of all the German artists are allowed to be the best, owing to their education at Rome. Neither can the fact be denied that even in the best of the laborious Germans, *Albert Durer*, we find only a learned pedant, and shall in vain seek for grace, expression, sentiment, or poetic composition. When he attempted the sublime, as in his *Melancolia*, and armed Warrior, he was only lugubrious; when the beautiful, as in his *Nymph* and *Satyrs*, grotesque and vulgar, and in all his *Scripture Histories*, where we expect to find sentiment, monotonous and dull.

In the mechanic part it cannot be denied he was fine, but he always applied his graver in the same way, seemingly to shew his great power over the tool, which long practice made very perfect, and with which he still fascinates many amateurs: but who is there on earth, possessing any share of taste or knowledge in the art, who

would not prefer one of *Schiavoni's* elegant scratches on pewter, (for it is thought he had no better metal to work on) to the elaborate overworked performances of this great German Master?

If such then is the effect produced by *Durer*, on intelligent minds, what shall we say to the *Van Leydens* and a hundred other imitators of this mode of execution, the *Isbens* and *Aldegravers*, whose bastard imitations of the Roman School became perfect in dulness and insipidity; and only now live through the beauty of the graver? Of Histories that no one can explain, and emblems that nobody desires to understand? For the merit does not lay with that nation which discovered the Art of painting from Copper-plates, or even with those who exhibited most freedom with the graver, but with those who *best knew how to apply it to valuable purposes*, as did the Italians, whose earliest works from *Mantegna* to the mysterious author of the *Die*, are still among the esteemed specimens with all great Artists; and whose glorious productions from the study of *Raimondi* are still sought after by the *Intendenti*, with an avidity that could scarcely have been surpassed at the time they burst on the world with all their unrivalled splendor.

Neither let it be said that this great Artist had an advantage denied to others, in the access he procured to the drawings of *Raffael*; for if *Albert Durer* had really possessed taste enough to perceive the superior excellence of the Italian style of design, there cannot be a doubt of his possessing the means of procuring their finest designs to work from, and that he neglected them

to propagate his own machinery of composition, with a view to influence the judgement of his countrymen, can only be attributed to national pride and a vitiated taste; as he so little profited by the grand examples before him, as always to prefer his own gothic draperies and gouty limbs to the decidedly fine proportions of the ancients or their enthusiastic imitators.

Grandeur he now and then attained by means of his profuse draperies, charged features and mighty beards; but it was only that species of grandeur that belongs to the idea of wealth and power, not that of nobleness of soul, and the expansion of intellect, united with dignity of action and a finely framed body, often so conspicuous even among the earliest Masters of the Florentine School.

But to return to the Art of Engraving with a view to the multiplication of fine designs by means of the press, and we shall find that even its earliest efforts in Italy were not deficient in the rudiments of taste, and that will be evinced in the first things we shall place before the reader, viz.

The fifty plates of Virtues, Distinctions, Sciences, &c. mentioned by *Strutt* as the oldest productions of the Italian graver of any consequence that he knew of, and which have since been so elaborately commented on by *Lanzi*, the Abbate *Zani*, and *Bartsch*: even in these there will be found some learning in draperies founded on nature, expression occasionally of proper action, and scintillations of grace, united with precision of outline in heads and hands, shewing how soon they began to understand, better than they could express it, what is called disposition and character.

But here for the present I must dismiss this subject, which would lead me too far from the object of this introduction, reserving what I shall further have to advance by way of comment to be elicited by the works of each Master as they pass in chronological procession, not absolutely pledging myself to be perfectly exact in the order of time, for that is nearly impossible among so many contradictory authorities ; but endeavouring to the utmost of my means of inquiry to throw a few rays of light on a subject hitherto very obscure, notwithstanding the patient labours of so many of our countrymen and foreigners.

Vasari, Malvasia, Baglioni, and the Author of the *Abecedario*, with many other Italians and French as well as German authors, laid the foundation ; but it is chiefly to the patient industry of the Germans, such as professor *Christ, Heineken, Heber*, and *Bartsch*, that we owe the greatest of our discoveries, as to the age and authors of many Engravings heretofore unknown, and to these discoveries I flatter myself I shall still be enabled to add a few more, and to correct some of their inevitable mistakes ; but I can assure my readers I shall endeavour to avoid the cause of error in some former writers, by speaking of nothing with certainty *which I have not at the time of writing before my eyes*, and that whatever objections I may advance to the arrangements of others, or new names I may venture to substitute for old ones, my reasons will always accompany the alteration ; the end not being the settling of trifling disputes, or the recovery of barren anecdotes, but to collect into one focus those pure rays which the best Masters attracted

from that bright lamp which lit the ancients to the Temple of Renown, and which they dispersed down to us by means of the glorious Art of Engraving.

Yet in a treatise of this kind, that nothing may be wanting which can gratify laudable curiosity, I think it a duty to go to the highest sources of the spring, however weak the rill may flow, and following those whose patient labour has found its earliest traces, I shall on the faith of a very respectable Antiquarian in this line, state what we can gather of probable facts relative to engravings attested to have been seen by a man whose veracity has acquired additional support from attentive research, and first of the *Two Cunios*, Alexander and Isabella, the twins of Ravenna, who according to *Papillon* engraved on wooden blocks between 1284, and 1285 !

This interesting narration, which has hitherto met with but little credit, although detailed with the utmost minuteness and apparent simplicity by Papillon, as from his own inspection of the objects, has now its veracity credited by so able a writer (the Abbate *Zani*) that I trust I shall be pardoned for bringing it forward in this place, as the objects being supposed to be no longer in existence, cannot be placed at the head of a Catalogue like this.

He dates his belief from a work by *Biondo Flavio*, (*Historiæ ab inclinatione Romanorum Imperii decades Tres*.—Venetiis 1483) who names the family and knew in 1380, the Count *Alberico Cunio*, who was living in 1401; also *Tonduzzi* in his History of Florence, &c. &c. See *Zani's Materials*; and as the whole story is very

interesting, I shall here translate Papillon's own words, from page 83, T. 1.

He begins by informing us, that when a youth, he was sent by his father, a paper-hanger, to fix some of his Tapestry Prints, about 1719 or 1720, in the village of Bagneux, near Mont Rouge, at the house of a Mr. *Greder*, a Swiss Officer, where, after having finished his Cabinet, he was also employed in ornamenting the panels of his Library with mosaic paper, and that one day, after dinner, finding him engaged in perusing a book there, he took that occasion to shew him several very ancient ones that he had borrowed of a Swiss officer, his friend, to examine at his leisure. That they conversed together on the subject of the Figures in them, and on the antiquity of Wood Engravings, and adds, that the following is a faithful description of these ancient books, exactly as he wrote it in Greder's presence, and which he had the goodness to explain to him, and to dictate.

In a frame of Ornaments, though strange and gothic, yet not disagreeable, a Frontispiece of 9 inches long, by 6 in height, French measure, headed by the Arms, without doubt, of *Cunio*, were engraved on the same block, rather coarsely, the following words, in bad Latin, or ancient Italian Gothic, with many abbreviations :

LES CHEVALROUS FAITS EN FIGURES, &c. &c.

or the chivalrous deeds, figured, of the great and magnanimous Macedonian King, the brave and valiant *Alexander* — dedicated, presented, and humbly offered to the Most Holy Father *Pope Honorius IV.* the glory and pillar of the Church : and to our illustrious and

liberal Father and Mother, by us Alexander Alberic *Cunio*, knight, and Isabella *Cunio*; twin brother and sister, first of all attempted to be cut in Relief, with a knife, on Tables of Wood, joined and polished by that intelligent and dear sister, and continued, and together terminated at *Ravenna*, from eight Pictures of our invention, painted of six times the size of those here represented: cut, and explained, in rhimes, and thus marked on the paper, to record their number, to be presented to our relations and friends, as a remembrance of friendship and affection—they were thus terminated when each were only of the age of 16 years compleat.

This sheet was framed by a broad line; some slight strokes formed the shades of the ornaments, but they were deficient in precision and equality. The impression of the whole was of a pale blue colour, and seemed to have been done with the hand only, passed several times over the paper that rested upon the blocks: the cavities of the words ill cleared in some places, had given out a stain in parts, and blotted the paper, which was a little brown, which occasioned the writing the following words on the margin below:

“It will be necessary to cut deeper the grounds of these blocks, in order that the paper in printing may no longer touch them.”

This was inscribed in Gothic Italian, so that M. *Greder* found some difficulty in decyphering it, and was undoubtedly by the hand of the Chevalier *Cunio*, or his sister, on this, apparently, first proof from the block.

Then followed the subject of eight Pictures engraved on wood, of the same size, and surrounded by a similar

fillet, executed in the same style. To each of these Prints, beneath and between the thick band of the square, and another placed at a little distance, there were four Latin lines, in verse, equally engraved on the same block, poetically explaining the subject, with a head-piece or title to each; the impressions of all were like the frontispiece, of a snowy or greyish appearance, as if the paper had not been sufficiently wetted to receive the ink; The figures tolerably designed, although a little in the Gothic taste, were not ill characterised or shaped; but we know that the Arts of Design acquired vigour by degrees. Beneath the feet of the principal figures their names were engraved, such as *Alexander, Darius, Philip, Campaspe*, and others.

1. *Alexander mounted on Bucephalus*, having subdued him. On a stone are these words, *Isabel Cunio* pinx. et sculp.
2. *The Passage of the Granicus*, where, near the trunk of a tree, are these words—*Alex. Alb. Cunio*, equ. pinx. Isabel Cunio, sculp.
3. *Alexander cutting the Gordian Knot*. On a pedestal are these words—*Alexan. Alb. Cunio*, equ. pinx. et sculp. This is not so well engraved as the others.
4. *Alexander in the Tent of Darius*. This subject is the best treated of all, both for invention and engraving. On a bit of drapery these words appear—*Isabel Cunio*, pinxit et sculp.
5. *Alexander generously bestowing Campaspe on Apelles*, whilst painting her Picture. Her person is very agreeable, and the Painter appears trans-

ported with joy at his good fortune. On the bottom, on a species of antique tablet, are these words—Alex. Alb. Cunio, equ. pinx. et scalp.

6. *The celebrated Battle of Arbela.* On a little hillock is inscribed, Alex. Alb. equ. et Isabel Cunio, pictor. &c. scalp. This also is among the best of the Compositions, as well with regard to the drawing as engraving.

7. *Porus vanquished and conducted into the presence of Alexander.* This subject is the more remarkable, as it resembles considerably, in its composition, that of the celebrated *Le Brun*: *insomuch that one might almost think he had copied it.* Alexander and Porus have both a noble and magnanimous air. On a stone, near a shrub, are these words—*Isabel Cunio, pinx. et scalp.*

8. This last represents *the Triumphal Entry of Alexander into Babylon*; and this piece, which is very well composed, was executed, as was the sixth, conjointly by the Brother and Sister, as we learn by an inscription on the foot of a wall. Alex. Alb. equ. et Isabel Cunio, pictor. et scalp. The print was torn on the top, about 3 inches by 1.

On a blank leaf, which followed this impression, were the following words, in a bad hand writing, in old Swiss characters, scarcely legible, on account of the paleness of the ink.

“This precious book was given to my grandfather, *Jan Jacq Turine*,* a native of Berne, by the illustrious

* There was a *Jean Turini*, of Sienna, who worked in *Niello*

Count *Cunio* (Podesta d'Imola) who honoured him with his generous friendship; this, of all my books, I esteem most, on account of the hands from whence it came to my family; of the science, the value, the beauty, and the noble and generous intention which moved these amiable twins, the *Cunios*, to gratify their relations and friends; whose history I here recite, from the relation of their venerable Father, often repeated, and which I have caused to be written in a better hand than my own."

That which follows is in blacker ink, although in the same characters, but better formed.*

Papillon adds—By the name of Pope *Honorius IV.* being engraved on these Prints, it is ascertained, that these precious monuments of early Engraving in Wood, must have been impressed in 1284 and 1285; since the Pope to whom they are dedicated, and presented, reigned only two years, from 2 Apr. 1285 to the 3d of the same month, 1287, and hence they must be more ancient than any book printed in Europe.

M. Spirchtvel, which was the name of *M. Greder's* friend, was a descendant from *Jan Jacq Turine*, his mother's ancestor; and *M. Greder* being long since dead, deprives me of any hope of ever again seeing this book, so as to confirm its authenticity in the eyes of the public, and prove the truth of what I have here written. Nevertheless, there is every reason to believe that this copy, presented to Pope *Honorius IV.*, is yet preserved in the Library of the Vatican at Rome.

(enamel inserted) into engraved strokes, for Pace's and snuff boxes, about the time of Finiguerra.—See Bartsch.

* For this interesting narrative see the Appendix to this Catalogue.

He also speaks of other Prints belonging to this Swiss Officer, viz.

Some Prophets and Sybils—Half-lengths on Wood, with Characters of the most ancient Gothic forms, coarsely drawn, and ill engraved, and printed on one side the paper, with bad gray ink, without date, name or mark. They were nine, viz. five Prophets and four Sybils, and had been coloured, but were faded; they were in quarto, and surrounded with a simple fillet. Also,

Portraits of Great Men,—Printed also on one side only of the paper; and another fragment of Portraits of Kings and Heroes, in small folio, very coarsely designed and executed; *like the others*, they were simple outlines, but he could trace nothing of the period of their execution.—(See Papillon.)

Thus we see, if the fact of the Cunios cutting Blocks, and printing them, be established, the question is decidedly in favour of the Italians, as to the invention of Engraving, and printing Engravings in Europe, and Ravenna will bear the palm. For my own part, as I can see no motive for the *grave Papillon* inventing such a tale, and reflect how scarce the work must have been, together with the thousand chances of its being destroyed to the last copy, and also when I compare what the Abbate *Zani* advances in its favour, I am inclined to afford entire credit to the narrative, however extraordinary.

Having thrown what light we can on this distant part of our horizon, let us now proceed to a somewhat nearer ground, and state what can be collected relative to supposed Engravers, of whose works also, we cannot as yet

shew any examples, that are indisputable, for it is my intention to commence the series I am prepared to publish, only with tangible objects, such as I possess* myself, or have found in the hands of others, and can refer to readily.

And first then of *Andrea di Murano*, who, according to *Zanetti*, flourished about the year 1400, and he speaks of a Picture by him, inscribed OPVS ANDREÆ DI MVRANO, in the island of Certosa (probably near Venice). Of a supposed Print by him, *Palmer*, in his History of Printing, Lond. 1733, page 391, speaks, alleging that he saw one with his initials, dated 1412, and marked A. M. ; but he omits to mention the subject, only saying it was in the *Pembroke Collection*. In a search for this, I fear we shall fatigue ourselves in vain.—Next of

Francesco Squarcione ;

A native of Padua, who, according to *Scardeon* (de Antiquitate Urbis Patavii, Basileæ, 1560, page 370 and 371) travelled over Greece and Italy, and had 137 scholars at one time at Padua, Students in Art, the most celebrated of which was his adopted son, *Andrea Mantegna*. He was born 1394, according to *Zani*, and died, in 1474.

To this Squarcione has been attributed a Print—the subject very grotesque—of nine figures ; it has an old man in the centre ; who holds a spit in his right hand, loaded with food, and with his left presents a pig's foot to a youth. Before him there is a man kneeling, in an atti-

* Since writing this, all my Collections are placed in the British Museum and Royal Academy, in the order I give them in the Catalogue.

tude of supplication, and in the sides, on the back ground, seen in profile, are two other men sitting, one of whom, that to the left, is sounding a trumpet; the buttons of all their habits are little bells.

The foreground resembles a cornice, from whence arise flowers and herbs, and the second ground above is like a fillet, ornamented with many little leaves; the rest is a blank, and at the feet of the figures, which are large, we find only short horizontal lines, indicating the shadows of the feet; size 20 Italian inches, 9 lines, height 14 by 2. It is cut off a little at the corners, and at bottom marked with two letters, embraced above by a staple, as below.* From these circumstances, *M. Zani*, who says he met with it more than once, considered it as his family name, and conjectures it to be the first and last letter of *Squarcione*.

Although it does not accord with my plan to notice Prints which I have not seen and carefully examined, and that I wish chiefly to attend to those whose merit is their recommendation, yet in a work of this nature it would be unpardonable to overlook a Plate that may afford light on the subject of early Engraving, by a School that afterwards became so famous, having laid the foundation in the genuine Grammar of Art—severe studies in outline. We learn from *Zani*, that this Print was first seen by him at Padua, in the Library of the Monks of St. Benedict; next at Florence, in the Gallery, and twice at Paris, in the National Cabinet, and that of *Michael Nitot Dufresne*; and that he found it in the character of the ancient School of *Padua*, such as the Master of the

*  S.E

Giucoco di Tarocci, that of *Mantegna*, the two *Bre-
cianos*, *Benedetto Montagna* and the like being (pas-
toso) tender, fleshy, and regularly broad and fine in the
strokes at the same time, but from the back and fore-
ground, plants, flowers, &c. he thinks it even earlier than
the times of *Mantegna*, and in confirmation of this
opinion adds, that he found near the church of the *Osser-
vanti* of St. Francis in Padua, a fragment of a Picture
by *Squarcione*, in which the herbage and flowers re-
maining entirely resembled those of this Print, and sup-
posing it to be his, it might have been engraved before
1452, (he might have said much earlier) perhaps 1430.

But *Ruscelli*, and *Lomazzo* (following him) both
make *Mantegna* the inventor. *Vasari* again says, *Man-
tegna* hearing the fame of *Baldini* first began to give his
Works in Engravings; but in his Life of this* master,
he only says, he amused himself, as did *Pollajuolo*, in
bringing out prints engraved on copper (neither of
which expressions imply positively that either engraved
themselves), and in *Vasari*, vol. i. page 30, Giunta Edi-
tion, he gives the first invention of the Art to *Finiguerra*,
about 1460, it is insinuated because he was a Florentine,
for that *Vasari* could not resist the temptation to raise
the reputation of the Aretines; and let it be proved that
this print *is his*, and we shall readily allow that the En-
gravers from *Mantegna* followed his method when com-
mencing their labours, as well as that he greatly per-
fected the Art from his known fine talents (for he was
the *Dante* of the Fine Arts in early times), the origin
doubtless of this useful School of Padua.

* Geo. de Lazzari is going to give a full Life of him soon.

Let us now enquire what traces are left of :—

Marcellus and *Giovanni Batista Figolini* or *Fogolino*, Painters, and it is said Engravers, of whose works, *Zani* says he had seen three Prints in the Cabinet of Vienna; but he afterwards corrected this mistake, as he found he should have said, the Cabinet of Dresden, each of a statue, and all inscribed *Marcello Fogolino*.

These, according to *Ridolfi*, were contemporaries, with the two *Montagnas*, who flourished in 1500, and who, according to *Vendremmi*, were before *Giovanni Bellino*. In one of his pieces a Female embraces a Child, a piece of good architecture accompanies it: it is 6 Italian inches 2 lines, by 3-7. *Zani* thinks this *Marcellus* was inferior to *Robetta*; if so we conclude he must have been indeed a very bad artist, and little worth enquiring after; but how do we know that the other, viz. *Giovanni*, was not the great luminary I. F. whom we now call *Francia*, after others? If so, the art had early helps, as two prints, good impressions of that Master, that were in Mr. *Lloyd's* rare collection, might do honour to even *Bonasoni*, whose finest and most delicate graver they much resemble, strange as it may seem.

And here it will not be amiss to place a notice, viz. that in the life of *Solimene*, in the *Abcdario Pittorico* of Padre *Orlandi* of 1791, page 661, it is said that Don *Antonio Revigliano* published a compendium of all the Artists who had engraved on copper, silver, or with aquafortis and the graver; also, at page 458, that *Lorenzo Legati*, a Physician at Cremona, wrote in 1670, a Latin work entitled *De' Pittori, Sculturi, et Intaglia-*

tori Cremonese, and of these books I believe we know nothing but by his report. Mr. C. T. De Murr, an intelligent Antiquarian of Nuremburg, also informed me, many years back, that report speaks of a work on Sculpture only, a few of which were printed, by *Lorenzo Ghiberti*, (the great Artist of the Gates of Brass at Florence, of which we possess Casts in the Royal Academy), and for which, under his direction, I made diligent search at Florence, (in the year) with every assistance from the then reigning Duke and his minister *Manfredi*, but without any success. Yet I mention it, because it is not improbable, if ever a complete catalogue should be made of the treasures in the Vatican, either a printed copy or the original manuscript will be found, his fame having been so deservedly exalted.

Thus ends our information relative to the two *Fogolin*os, of whose productions, like many reputed Engravers, we can produce no more authentic specimens,* and must therefore content ourselves with these hints till

* Since writing this I have found, in looking over Mr. Cosway's extensive collection, a small Print by this Master, inscribed in the *left hand* corner, MARCELLO
FOGOLINO ; it is a Presepio, with some ruined buildings and a thatched shed: under which are the *Madona*, her Infant, and a Cow—Joseph is drawing water, and near him is an Ass saddled.—And after all, this may be the one seen by Zani. Mr. Ottley also says he has a Nativity by him. I could never procure one. Boschini says he painted an Altarpiece at Vicenza, the Adoration of the Magi.

Mr. S. Woodburne also once possessed a Print by this scarce Master, executed in a dotted manner, and rough line, viz.—*A Female nearly naked*, with a child on her arm, pressing its face, a

some fortunate accident enables us to procure them, and that pleasure which arises from comparison and conjectural criticism founded on internal as well as external evidence. But it will here be as well to mention that Mr. *De Murr* has brought forward, (as *to him*) a convincing proof of the Art of Engraving and Printing from Blocks having been practised so early as 1440 by the Germans, that in a Catalogue of Prints and Drawings written in 1618, by *Paul Behaim*, there is noticed in these words ;—

Eleven pieces of the Passion, very ancient, marked *Von Geschrottener Arbeit*, with the year 1440, above, in octavo. But we do not find that *he ever saw them*, and they might have been drawings ; we must not forget also, how easily such coarse things may and have probably been *made* to impose an opinion, witness what *Sandrart* in his *Académie*, &c. vol. i. page 220, says, according to *Bartsch*, relative to a Print dated 1455, with the cypher as below,* of an Aged Man caressing a Young Woman, and which *Lanzi* had seen, and considered as a false coin.

Here therefore I propose to quit this dark period. (which those who delight in such enquiries will find amply discussed in *Lanzi*, *Zani*, and *Bartsch*, and, terminating the subject, proceed to more open ground, not however passing carelessly over the steps that lead to

piece of Architecture, Landscape on the left, and two pointed hills below on the *right hand* corner MARCELO
FOGOLINO. Size $6\frac{1}{2}$ by $3\frac{6}{8}$ inches.

* 

H

our favourite Temple of the Arts, the *Roman School of Italy*, a period including little more than a century : during which it continued to advance till it reached its utmost perfection in the works of Marc Antonio and his Scholars. But before I enter on the Chronological Catalogue Raisonné of this imposing period, so interesting to Students in the higher branches of Fine Art, it will perhaps be prudent to explain, that in thus giving it my decided preference, I am not a bigot to deny its faults, or to the other Schools their proportion of merit and utility to Collectors for general purposes : for these preservers of Portraits are a mine of inestimable value, as detailing customs, dresses, and ancient ceremonies, as well as localities of every sort, we could not do without them ; in composing histories or understanding early writers, all must acknowledge their utility ; and all I contend for is, that they may no longer be considered as objects connected with the studies of men who either wish to attain to either judgment in, or the practice of the *great style* of Painting ; in which nothing mean is allowed to enter, and where ideality of form, the grand correct contour, and poetical composition, will be chiefly expected.

A CRITICAL CATALOGUE, &c.

MASO FINIGUERRA.

Maso Finiguerra, according to *Vasari*, was the first who engraved on metal in Italy (with a view to taking impressions, or prints) about the year 1460, and his plates were silver, and *had the appearance of drawings made with a pen*. He says, “ Il che non solo le faceva apparire stampate, ma venivano come diseguate di penna;” see 1st edition, Giunta, 3d part, f. 294; which seems sufficiently to correspond with those we usually call his, for none have as yet appeared with his decided monogram or mark; and we must be content to take this as a distinguishing indication of his early graver.

We shall therefore commence this Catalogue with fifty prints of rare occurrence, which are engraved with a rather heavy, and very dry, but careful outline, of an equal thickness; the shadows filled in by fine cross hatchings lozenged, so fine as to look like a wash, and very much resembling the effect above remarked by his countryman.

The first is entitled on the plate

MISERO. I.

On the left-hand corner of the print, (by which I always mean the left of the spectator), marked E, and on the right hand ·I·, and this mark probably was always placed at the bottom of the set.

It represents a man with only a piece of drapery thrown over his shoulders, shivering with cold and resting on a stick, his left hand supporting his chin on the head of it. In the back ground a broken wall and two leafless trees; a dog leaps on his leg, barking, with a starving puppy on the left. The whole is bordered with a *corded border*, like that which usually surrounds the Etruscan Scarabees, and has the marks of the four holes in the corners, by means of which these early engravers pinned their plates to the table, to prevent their moving when ploughed by the graver; which probably was, in hatching, guided by a ruler, as it should seem also by those we attribute to Pollajuolo and Mantegna. The two upper corners also are connected by a four-leaved flower, and this will serve for a general description of all the borders of this work, or set of prints, which *are complete*.

The outlines of the figures, it will be observed, have a raised edge, while the shadows, which are cross-hatched, and losenged in rhombs, are less deeply cut by the graver, which *Vasari* describes as being a squared bar, “*tagliato a sghembo*,” or cut cross-ways to a fine point—such, probably, as we use to this day—and a little crooked.

Size $6\frac{7}{8}$ inches by $3\frac{1}{4}$.

FAMELIO. II.

Represents a youthful page, with his hair cut square all round, carrying carefully a tureen and a long fringed napkin: his upper garment trimmed with fur, as also his slashed sleeve, that hangs gracefully behind; part of a scabbard appears under the sleeve's drapery. His pantaloons, or rather drawers, have no buttons or seams, and end like stockings: under his feet is a fine mat, which seems to indicate that these pages were expected to serve the table without noise. The figure is not inelegant, and might have done credit to old Perugino. E left-hand corner, and Z for 2 on the right; no flowers on the frame.

ARTIXAN. III.

A goldsmith at work in his workshop, which has furnace, refining pan, and bellows; his metals on a shelf over the furnace: on another shelf, and near a barred window, are six other articles.

He is attentively engaged in flattening a small plate on the anvil, which he holds down with his left thumb, hammering with his *right hand*. Before him lay eight tools, and his apprentice is waiting behind, attentively observing his master's operations. The goldsmith, who probably was the author of this work, *and might be Finiguerra himself*, has on his head the plain Florentine bonnet. Marked E, and to right 3: the flowers at upper corners.

7 inches by 7 $\frac{1}{4}$.

MERCHADANTE. IIII.

He is reading a letter, stands frontwise, and wears a long full vest, having plain sandals like the Zocolantè friars, a girdle, and the wrist-holes of his full sleeves trimmed with fur. Marked ·E· and 4. Pin-holes and flowers on the upper corner of the border. (Bartsch, erroneously, says he is walking to the right).

7 by $4\frac{7}{8}$.

ZINTILOMO. V.

A young man in a round Florentine cap, his hair curling, with his plaited upper vest girded near the bottom, which reaches only to the middle of his thighs; loose buskins without soles, yet furnished with long spurs. On his left hand, perched on his glove, is a hawk in a leash; his right hand rests on his girdle, his thumb within it. His page follows him bareheaded, holding two hounds in a string. He walks to the right through some long grass. Marked E and 5, at the lower corners; the flowers in border.

Bartsch, in his set at Vienna, gives the Gentleman a stick in his right hand.—Qy. error? or is it a copy ill done?

CHAVALIER. VI.

He has a smooth cap, not turned up, and holds his dagger gently, by the sheath, in his right hand; his left presses the surcoat, which is plaited, girded, and ornamented with an order of a lozenge-form, hung to a cord. His page follows, carrying the

sword under his right arm, unbonneted, and wearing short buskins with sharp-pointed toes.

The knight has, as many others have, a sort of *calzi*, or long stocking drawers without soles. Marked E and 6 in the corners.

Bartsch has described him as holding his dagger with both hands, which, to superficial observation, they have the appearance of.

DOXE. VII.

This Doge walks towards the left, and holds up his robes with both hands. He is girded with an ornamented belt, his cloak buttoned with four buttons near the collar, and wears a cap formed like the Egyptian mitre of Osiris, which is double bordered in chequer work, and the drapery and figure by no means ill-composed. Marked E and 7.

RE. VIII.

He sits in full front, and his throne is a stone plinth, having a plain rod for a sceptre in his right hand. His hair long and in waving curls, his crown tipped with five leaves, a buckled girdle, bands like bracelets on his arms; one, the left, is *a-kembo*. Marked E and 8.

IMPERATOR. VIII.

He is seated crowned like the king, his hair and beard long; in his right hand he holds a globe, which he is contemplating, his left rests by the thumb in the girdle; his legs are crossed; behind him festooned drapery; an eagle at his feet.

In Bartsch's set he says he has a sceptre in his right hand and the globe in his left.—Qy. copy?

Marked E and 9.

PAPA. X.

He sits full front on a lectisternium, the ornaments of whose arms are four wolves heads, the leg a claw. His crown or mitre is triplicate, the keys in his right hand, while his left reposes on a large clasped bible: under his feet a carpet, and his breast is ornamented with that mysterious emblem which, in an ellipsis, encloses Jupiter (A, No. 46 of this set), and which probably meant the Empyreum, and was an hieroglyphic from Egypt. The drapery is good. Marked E and 10.

The next set are marked D, and commences with

CALIOPE. XI.

She is sounding a trumpet made like a long horn, and stands, her right foot advanced, fronting the spectator, the leg naked from the knee. At her left side is a globe or disk, behind her an ornamented fountain receiving water from a rock through a pipe, and is to the right surmounted by a tree in leaf. Marked D and 11.

VRANIA. XII.

Holds a compass in her right hand (in Bartsch in the left), in her left a disk; she has long hair and looks upwards, a three-quarter face; the background a river, and the bole of a large tree fallen into it. Marked D and IZ for 12.

TERPSICORE. XIII.

She is playing on a sort of Spanish guitar, standing in full front, having stars above her head, and very long hair divided on the forehead. She pinches the strings with her left hand, and the instrument has six pegs; a disk on her right hand,

back-ground the sea and buildings. The print evinces that foreshortening was but little understood by the designer, and therefore they are not likely to have been by *Mantegna*, as some have thought. Marked D and 13.

ERATO. XIII.

This muse is in long garments with long hair, and dancing towards the right, sounding a tambourine, which she holds in her left, and strikes with her right hand; a disk at her left foot, in a landscape. Marked D and 14 at the corners.

POLIMNIA. XV.

Standing frontwise and playing with her right hand on the keys of a small organ, which she supports with her left: she has long drapery, naked feet, and looks to the left, on which side is a disk; the shadows are cross-hatched very delicately. Marked D. and 15.

TALIA. XVI.

Is kneeling on her right knee; in front a well-composed drapery: she has long divided tresses, leans her head forwards as listening, and plays on a kind of kit or small violin of *two strings*. Two trees on the back ground in leaf, before her is ivy. The expression is good and natural. Marked D and 16.

MELPOMENE. XVII.

She is sounding a bent horn which she holds delicately in both her hands, and with an expression of grief looks towards the left, on which side is a disk. She has long hair, her left leg is uncovered,

and an ornamented cincture surrounds her hips.
Marked D and 17.

EUTERPE. XVIII.

She is playing on a double flute, resting her back against a tree in leaf; her hair divided on her forehead, her feet bare; well-adjusted and long drapery; though hard and dry yet studied; she looks to the left, and a disc is before her.

CLIO. XVIII.

Appears nearly in full front, and on the back of a swan flying on the surface of a pool: with her left hand she lifts her drapery so as to uncover her leg: her hair very long, her girdle flying loose, and her right hand gives the expression of satisfaction.
Marked D and 19.

APOLLO. XX.

He is seated on two swans, holds a laurel-branch in his left hand, and a plain rod in his right; he points down to the celestial half of a globe, on which his feet are planted, the toes only uncovered; his diadem has five points tipped, like all the crowns of this set, with leaves; on the fore-ground, on the right hand, is a sort of mirror.

The next ten are marked with a C.

GRAMMATICA. XXI.

An aged female, dressed in a long garment, inclining to the left, with the left foot foremost, the drapery remarkably simple; she holds a file in her right hand, and in her left a vase, and is speaking. It is carefully engraved with good cross-hatchings,

and is a well-conceived allegory. Mark, C and ZI for 21, being the Venetian 2, as has been asserted.

LOICA. XXII.

A female with short curled hair, holding in her left hand a dragon, covered with a transparent veil; her feet are naked, and she walks to the right. On the back of this print we see the mark of the linen placed over the paper when it was impressed by hand with a roller. Mark, C and ZZ, or 22.

Note.—In Bartsch's Cat. the dragon is in her right hand, which is not the hand in which animals are held that we intend to view or govern, and this is an additional proof that his set were mostly copies.

RHETORICA. XXIII.

A youthful female in a dignified erect position, grasping a sword in her right hand, whose point is upwards. She is crowned, her hair flowing behind, her body adorned with jewels. With her left hand she supports the corner of her mantle, whose drapery is well composed. Two winged Genii, who stand at her feet, which are naked, blow from horns or trumpets, one to earth, one to the heavens. Mark, C and Z 3.

GEOMETRIA. XXIII.

A young draped female, on a cloud which sustains her aloft. With her right hand she is tracing a cube with a stylus, over which is a circle, and below it a triangle; attention is well expressed: her left hand gracefully supports her drapery; she is in profile looking to the left, (the reverse of Bartsch's set, where she is drawing the diagram

with the left hand). Below is a landscape with mountains and a river, on which we see a stork devouring an eel, and two ducks. Marked, E and Z4, having been altered originally from E to C.

ARITHMETICA. XXV.

Is represented by an aged female standing in a style of great simplicity, veiled, but not over the face, and having a radiated glory on her head. She is counting coins with her right hand into her left, and greatly reminds us of Raffael's figure of Sapphira in the Cartoon of Ananias. Her drapery falls into good folds, and she has deep sleeves hanging from her shoulders—no accompaniments; she is on a plain floor. Marked C Z5, or 25.

M. Bartsch, page 126, of vol. 13, gives her very different: he describes her as holding in her left hand a tablet, on which is inscribed Nos. 1 to 10, also, 14⊖85 in figures.

MUSICA. XXVI.

Sits on a swan and plays on a pipe, very natural, looking to the left; her legs are crossed like an Asiatic, and the left foot turned under the right; a kit, a harp, and a hautboy, a mandolin, and an organ, are on the foreground; it looks like some old Greek design of the later painters. Marked C and Z6, for 26.

POESIA. XXVII.

A youthful female of an agreeable physiognomy sitting cross-legged on the ground, which is covered with herbs, from whence issues the Heliconian spring. With her right hand she plays on a

flageolet, and inverts a vase with her left: both the hands are drawn with feeling and expression, which are manifest through the feeble drawing, as we often see in the Persian paintings, which probably this early master had studied along with the antique. She sits on the left hand, there is a fountain on the right, and rocks behind, resembling those of *Andrea Mantegna's* school, who might have studied his from *Squarcione*; or these very designs may be from his portfolio at Padua, considering where they were probably published, viz. at Venice. She has a garland on her head, and before her a disc with the earth and starry sky depicted on it, emblematical of night.

In *Strutt's* print of this subject, vol. 1, page 5, of his Biographical Dictionary of Engravers, we have, in a plate which he attributes mistakenly to Finiguerra, a Hercules carrying on his shoulders just such a disc.

Marked C and Z7 for 27.

This is the reverse of Bartsch's copy, but which he proposes as the original, whose figure consequently plays with the left hand.

PHILOSOFIA. XXVIII.

A female armed with a dart, and a shield ornamented with the face of a Medusa. With the dart she walks to the left, holding it in her right hand. Marked C and Z8, for 28.

ASTROLOGIA. XXIX., (*the x. torn here*).

A winged female, who, like others, seems to have been intended as a portrait—the profile relieved by

a few delicate lines of shadow. Her hair is long, with locks pointed like flame, and a line of stars proceed from the back of her head; she looks to the right of the picture, and has a disc full of stars before her face, indicating night: in her right hand she holds a rod, pointing down—in her left is a clasped book; she is fully draped, twice girded, and has naked feet. Marked C; the opposite corner being torn off a little way, we cannot tell the figures, but know they are xxix, from the subject.

THEOLOGIA. XXX.

Her figure is Janus-faced; the female head looking complacently to the skies; the hinder part a bearded philosophic mask, looking to the earth, with her right hand she is gracefully moving her robe, her lower extremities are cut off by a hemisphere of stars. C and 30 on the corner.

The next Decade are marked B, on the right.

ILIACO. XXXI.

Is a winged male figure, with short and curling hair surrounding his face; his right hand supports a disc with the face of a child, which, by the ten pointed rays that issue from it, seems to represent the sun and the moon: his left arm is in the action of admiration; he has only one vestment, is girded, and stands near a back-ground of a row of trees. Marked B and 31.

CHRONICO. XXXII.

A winged male genius, holding (emblematical of Chronology) in his right hand a dragon, with his tail in his mouth—legs and thighs naked; but the

lower part of the drapery is designed like one acquainted with sculpture. Some cut trees behind. Marked B, and Z2 for 32.

COSMICO. XXXIII.

Cosmology is a winged youth, full front, with short hair, and only one vest, which is very short: in his right hand he exhibits day and night, represented by a sphere, half terrestrial half celestial; a wood behind. Marked B and 33.

TEMPERANCIA. XXXIII.

A middle-aged female with long and waving locks, full draped, the lower part well adjusted, and feet bare, holding a small vase or cup in each hand; she looks down to the left. At her feet an animal mostly resembling a dog, viewing his own image in a round mirror that is laying on the ground—or is it intended for a pool, and the fable of the Dog and the Shadow? Marked B, 34.

PRVDENCIA. XXXV.

Like Religion, she has a male and female face, looking before and behind, and stands very upright examining herself in a mirror mounted on a little statue of Cupid winged, which she holds by its pedestal in her left hand; her drapery is full, and not ill composed, and her feet are bare; in her right hand she holds a pair of compasses, and at her feet is a dragon, facing her, and looking to the left. Mark, B and 35.

FORTEZA. XXXVI.

Strength is here represented by a strutting female, whose head is covered with the head and

mane of a lion ; with her left hand she is breaking a pillar, her right grasps a mace, behind her is a lion ; she looks to the right, and is draped. Marked B and 36.

IVSTICIA. XXXVII.

A young female holding her sword pointed upwards, in her right hand, and well draped, like the style of the old sculptured monuments of our churches, which probably came here from Italy ; at her feet a stork *with a fractured leg, in which it carries a ball*. Marked B and 37.

CHARITA. XXXVIII.

A female with parted hair flowing over her shoulders, fully draped, with much-studied folds, her feet bare, before which a pelican is feeding her young from her wounded breast. With her right hand she is inverting a bag of money, with her left gracefully opening her bosom, from whence, from the left side, issue flames. Marked B and 38.

SPERANZA. XXXVIII.

Hope, with clasped hands, looks to a radiating light to the left-hand corner of the print ; her hair divided and moderately long ; her flowing drapery fastened by a button before, and almost covering her bare feet ; it is well disposed for the time. Before her the phoenix is consuming over a fire of wood. Marked B and 39.

FEDE. XXXX.

Faith stands erect and firm, the cross in her left hand, in her right the chalice with the sacrament

of the Eucharist; at her feet a little dog with a studded collar. Mark, B 40.

The next 10, which make up 50 complete, are marked A at the right hand corner.

LVNA. XXXXI.

Diana drawn by two fleet horses in a car; she holds the crescent moon in her right hand, and stands up, her hair flowing back—there is even an idea of motion, from her countenance and other things; she passes a line:—below a mountainous country, a ship on the water, and an island.

MERCVRIO. XXXXII.

A strange Mercury with as odd a winged bonnet; he is travelling, booted and winged at the feet, towards the left hand of the print; in his right hand he holds the caduceus tipped with two dragons, who are contending; with his left hand he conducts a flute to his lips, a cock and the head of Argus below. A and 47.

VENVS. XXXXIII.

A strange composition also, supposed to be all sea with islands, and four birds flying upwards; near the bottom is Venus rising from the sea, with a shell in her right hand, which she offers to Graces that are totally without grace: on the opposite shore stands her son blinded by a bandage, and holding his bow in his left hand, his arrows in his right; the whole much inferior to the other parts of the work.

SOL. XXXXIII.

A winged figure holding the sun in his right hand, the reins of the car in his left, drives four horses to the right of the print; Phaeton, draped, is falling: above a scorpion; a landscape below, and a river intended for the Po. Marked A and 44.

MARTE. XXXXV.

He sits in a car in armour like the funeral recumbent figures in our church monuments; his sword in his right hand, gauntleted, his left akembo; a dog at his feet; the back of the car is like the façade of a temple. Marked A and 45.

IVPITER. XXXXVI.

He sits in an elliptical sphere, with a dart or javelin in his right hand, instead of his thunderbolt, crowned with a rich diadem, and in a dress like our Saxon kings; with his left hand he draws the drapery over his knees; on the summit of his sphere sits the eagle with wings expanded, at his feet a sorry figure of Ganimede; six slain giants strew the soil of the landscape, very small figures for the tribe of Anakims. Mark, A and 46.

SATVRNO. XXXXVII.

He is proceeding to devour a child which he holds in his left hand, his right being employed in grasping his scythe, around the handle of which a dragon has twisted himself, and gnaws his own tail, by way of an emblem of eternity, I suppose, instead of a serpent; at his feet four children await their fate; he looks to the left. Marked A and 47.

OCTAVA SPERA. XXXXVIII.

A winged genius, well draped, with his left leg uncovered, stands poised on a circle, and lifts toward the left hand a sphere covered with stars and planets. Mark, A and 48.

PRIMO-MOBILE. XXXXVIII.

This Primum-Mobile is a young female winged, who, setting her left foot on a circle without solidity, elevates a plain spherical figure of great dimensions in comparison to her own size, and, with her right leg assists the ascent; she is a profile, and faces the left hand of the plate. Marked A and 49.

PRIMA CAUSA. XXXXX.

This represents the globe of the earth surrounded by a circle of water, of air, and of fire; the fourth circle is the moon, and six others, for six other planets. Next follow the fixed stars, then a shaded ring or orbit, and three plain ones following, beyond which issue rays of light in all directions—in all fourteen concentric rings. Marked A and 50.

And thus we have ascended backwards, as they are always bound, through the whole set of this rare collection.

This very rare, and, as I have no doubt, genuine set, where the right hands are all properly employed as right hands, according to their several actions, came into the author's possession at Milan out of the library of Count *Firmian*, when on sale there after his decease, and appear to have been first presented to Cardinal *Visconti*

by Count *Nasali* in 1777, as we find inscribed on the first leaf of the book, as follows :

A. E. Card. Vicecomes
Ex dono Comitum Nasali, 1777.

and under—

“ Si creda di *Maso Fineguerra* che passa per l'inventore in Italia del arte di incidere in Rame del 1470 circa.

Rarissimo.”

They are now, with the rest of the author's prints, in the Collection of the *Royal Academy* of London, arranged as in this Catalogue.

The set described by Adam Bartsch, in his 13th volume, commencing at page 120, are clearly, I think, early copies, but not the earliest, with a few of this set mixed with them : of this set it appears he had only seen a part by his own confession, page 132 of the same vol. *Zani* also considers these as the original set.— See note, page 121, of same vol.

None of these appear to have been worked off by the rolling press, they are distinct but pale, and the outline elevated : all have the pin-holes in the corners, which custom was even used early by *Cavaglius*, perhaps even *Eneas Vico* in his early attempts continued this method of nailing down the plate.

In the set which *Bartsch* describes so minutely, and which he would willingly, for the credit of the Imperial Collection, give as the originals, but which were evidently completed from three different copies ; he makes mention in the last, N 50, of only seven circles, and says *his* has at bottom on the left an angel sitting reading

in a book that has the symbol of St. Matthew the Evangelist, on the right an ox, the symbol of St. Luke, and he thinks if the upper part had not been torn off there would have been also the other two disciples, and, I think, these probably were afterwards engraved on the blank spaces, which in the original set are left quite plain, in order to improve the second edition; but it seems to militate entirely against the opinion that they were playing-cards to game with, beside the very thinness of the paper would have rendered them useless for such a purpose, no less than their inconvenient size, and who will believe, if they were, that sacred images would have been engraved on them?

Neither do I see any thing in Mr. Strutt's observation on the plate N 5 of his work on engravers, which should contradict the idea entertained by many good judges abroad of these fifty plates being the work of *Maso Fineguerra*, and which Strutt says he verily believes to be some of the first productions of the graver in Italy, having seen near forty in the collection of Dr. Munro, (whose prints are now in our Museum) but that probably they were by *Baldini*, for which opinion he gives no reason; and the print N 5 of his plates of illustration, which he guesses might have been by *Fineguerra*, on account chiefly of a supposed letter F on the drawing before a sitting figure, appears to be more like the style of one of the Brescian Friars than any other among the early masters, but as it is an uncommon print it may not be amiss here to give some account of it. The subject is emblematical (possessing more freedom of graver than we should expect in these

early productions,) where arts are triumphant over arms, and Hercules having dropped his club and lion's skin, and hung them as a trophy on the stump of a tree, is exhibiting on a tablet the sun rising on the world, and the moon descending, while an aged geometrician sits under the tree at his ease, making diagrams with a style on a block of stone.—Size, large 8vo.

In N 3 of the foregoing work, we have a clue to guide us, for there we find the goldsmith (who was the first engraver) in his shop at work, selected by the author among all other artists to represent the class of artisans.—And again compare these with the Tolomeo's Geography, published at Rome in 1487, the first printed book, it has been said, published in Italy with metal plate engravings, and we shall find much of the same style of graver. But in no respect do these prints correspond with the so much talked of *Pax*, brought forward as the undoubted work of *Fineguerra*, but which I trust I shall be pardoned for thinking may have been copies of a much later date from his original work, as the style seems so much more free than his well could be; for, if we proceed from the fifty prints we have been treating of, *Pollajuolo*, *Mantegna*, and the two Brescians, *Jno. Antonio*, and *Jno. Maria*, we shall be able to trace a regular progress towards freedom both of drawing and engraving as we advance.

Thus much for my motives for considering them to be the work of *Fineguerra*, but it may be interesting to the collector also to know what the Abbate Zani, a celebrated antiquarian, considers them to have been executed for. In his *Materiali*, page 149, note 69, he advances that

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they were the original set of the *Cartes de Tarots*, a game which is said to have been divided into five classes of ten each, carrying at the bottom of all the classes a Roman letter denoting the class, and said by *Bartsch* to have been named *Spadone, Denari, Coppe, Bastoni, A-tutto*; and that there were three editions of them, strangely enough calling that the original set, which instead of being numbered A. B. C. D. E., are actually numbered A. B. C. D. S., pretending that S means Spadone; whereas it is evidently an error in the alphabetical arrangement, which was to guide the binder; and what at once will go far to convince any impartial person that the Abbate is right in classing *our copy* as the original which has, so naturally, the E for the 5th letter instead of the S, is, that the figures in that copy *all employ their right hands properly*; as an instance, in the 3d print, the artisan, a goldsmith, sits on the right hand of the print to the spectator, and with his right hand hammers a little plate on the anvil; whereas in that of the Vienna collection he sits reversed, and hammers with his left. The same will hold good with all the rest, where the precaution is not taken of working from the mirror in making copies.

But to proceed a little further with this digression, to the anonymous *Carte Padovana*, to whom Pet. Aretini alludes, without naming him in his *Carte Parlante*, published at Venice by M. Ginammi, 1650, page 166, 167, where he speaks in the dialogue thus :

“Those old cards which you reserve on account of their antiquity, (speaking in the character of *Carte* and the *Padovano*, who is the other interlocutor, re-

plies, "What you say reminds me of those very ancient cards which I keep out of regard to your occupation, and which are preserved without stain, although they have passed through the hands of so many gamesters." In another place the *Carte* replies to the *Padovano*, (speaking of Mich. Angelo Buonarrotti), there are more people who know your celebrity in making cards, *Tarrochi*, and *Germini*, (Tarrochi and Germini, or Tarocchi and Mischiare—or shuffle—are different games, according to *Aretine*,) than there are who recognise *his* excellence in painting, sculpture, and architecture.

Now all this we find in *Zani*, page 73, who refers us to the Venetians for further information, *if we can find it*, about this anonymous artist whom he calls the Card-maker of Padua; but to me it seems evident that *P. Aretine* himself knew not his name or history, or he would not have spoken of them as ancient cards, kept merely as curiosities;—and this, I think, makes against the opinion that the set of fifty prints, which we take to be by Fineguerra, are the cards alluded to: and their being so large, an octavo size, affords us reason to think that these, and those alluded to by Mr. *Singer*, in his ingenious Enquiry, could only have been intended for some other amusement, perhaps what the Italians call a *Libro del Sorte*, or fortune-telling book, such as that which the great *Titian* so elegantly adorned, where all conditions of men are described (as in *Marcolino's* work of that title), and the letters of reference might have alluded to those on the other leaves when drawn—a sort of game of fortune, if cards they were at all, by name.

The Abbate *Zani*, without giving any reason, tells

us that the Venetian or Padovan engraver (as he chooses to call him, I suppose from his orthography), lived in the time of Andrea Mantegna, and made the fifty plates for the game of Tarrochi, and that he had seen another print of his engraving in the Institute of Bologna, but this proves nothing ; it was,

A ST. JOHN, sitting in a cathedral chair, above which is inscribed DESENDIT. AD. INFERNAM. TERCIA DIE RESUREXIT. A. MORTUIS. with a cornice. The saint is writing with his right hand these words, *In Principio erit*, &c.

In Naples also he saw other *smaller* cards, by the same hand, with other names.

In the *Serrati* Collection, the sale of which took place in London in July 1816, there was a set also of those prints we have been describing, *perfect*, and which Mr. Woodburne, who knows so well their rarity, had the good fortune to purchase for 43*l.* ; and as probably these and mine are the only two sets complete in Europe, it may not be useless to record the description of them from the catalogue, especially as it shews the mode of printing them.

“ No. 154. The set, known by the name of *the fifty cards*.—This set of cards may be considered as an interesting specimen of one of the earliest efforts of the art of copper plate printing.—From the marks of the nail holes in the four corners of the plates, as well as from the impression marks of the linen at the backs, it is evident that they date prior to the introduction of printing-presses ; and at a time when it was the practice to nail down the copper plate on a board, the damp paper being next applied and covered over with one or two folds of

fine linen, the whole was pressed and passed over with a roller until the impression was effected ; both of these distinctive marks are found upon the earliest prints by *Fineguerra* and others.

Single cards of this set are occasionally met with in the cabinets of collectors ; but not more than two or three sets have been preserved complete, of these the present copy has been adjudged to be the most perfect, by the Abbate *Zani*, as may be seen in his work entitled *Materiali per servire all' Istoria dell' Incisione*, p. 184. See also *Lanzi*, *Storia Pittorica*, Tom. i. c. 3, " sugli origini e progressi dell' incisione."

The present copy belonged originally to *Baron Just*, of Padua, from whom it was purchased by the Abbate *Bianconi* of Milan, and afterwards by the Duke of *Cassano Serra* of Naples, from whom it was procured by its late possessor."

Such a work ought to have gone direct to the British Museum Print Room, but this at the Academy will secure it to the country, and the author of this work is gratified to have been the means of placing his copy there.

No. LI.

My plan is to arrange *by style* where names are wanting, and therefore I next place here a print, which, however strangely, once ranked with those of *Mark Antonio Raimondi*, on account of a monogram, yet bears no mark of his graver, and in many respects resembles these early 50 prints, and may even have the *monogram of Fineguerra* himself.

The subject is, I believe, quite unknown, and is thus

ridiculously described by Gori Gandinelli, in his 3d vol. published at Sienna, page 126.

“ A Figure standing on a pedestal, with a horn of abundance, and a Horse that *wants to drink* from a covered vase carried by two men ”!

The plate is an oblong folio, $14\frac{1}{4}$ inches by $10\frac{1}{2}$, representing a naked male statue buskined, his hair filleted in two directions, standing on a round altar, in his right hand sustaining a cornucopia, from whence flames issue, with his left he touches a burning glass or mirror, and a female who places it on his hand is naked all but a fillet round her middle, but, like the Venus de Medicis, in a very modest attitude; between her and a female in an embroidered hood, carrying two children, there is a young warrior of an interesting and affectionate physiognomy, who is addressing her, as taking leave: he is armed, and has a long lance in his left hand, his horse, only haltered, is brought up by a youth, and another carries a vase; at the foot of the altar reposes a naked male figure, which seems to represent a river; the back ground is a landscape, with a city and ships, a house in the left hand corner. On the circular altar on which stands the statue is a conspicuous mark, as represented Plate II. fig 4.

Now the manner of executing this print can only be compared to our book of fifty figures, in every part resembling it, except that the outline is rather more tender: and as that book was thought by *Cardinal Visconti* to be the production of *Thomaso Finiguerra*, might not this be his real mark, now first assumed on what, *at that period*, must have been considered as a splendid performance?

With respect to the abstruse subject, it may be *Æneas* and *Lavinia* sacrificing to *Mars*, and the *Sybil* bringing *Romulus* and *Remus*, the figure below, the *Tyber*, the female with the mirror may be *Venus*; or may it not have been intended for *Æneas* devoting himself to his country, and preparing for war?

With respect to the mark I find it no where exactly repeated in any of the supposed works of *Marc Antonio*, the nearest is on the *Satyr* and *Female*, a print in nearly the same style, where it stands thus: see monograms Plate II. fig. 2. the staff of the first letter open, and the F. inclined, but without any dots.

Again, in the single figure of a man resting on a staff, it is represented as at fig. 3, Plate II. of our monograms, where the A is not divided, and the F. is above. These therefore also may be the work of *Fineguerra*, and seem fitter for him than the *Bolognese*, unless it should mean *Maria* fecit, for *Francesco Maria Rabiolini*, the master of *Marc Antonio Raimondi*.

Note. The mark of M. A. F. 1508, 16. D. on the well known print of *Mars*, *Venus*, and *Cupid*, (No. 252, of the 3d. vol. of the *Brit. Mus.*) *Zani* asserts to be *Marcus Antonius Francia*, or *Franci*, and the year 1508, 16th December, the day on which he finished the plate in *Bologna*, but this he offers without proofs, and it must be received with caution, even from such a writer.

LII.

ANTONIO POLLAIUOLO.

A sculptor, and a founder of metal, who, according to Vasari, worked at the bronze sepulchre in St. Peter's.

Born 1426, according to Huber.

Died 1498, at Rome, aged 72.

A Holy Family.—The Virgin is sitting, supporting the child, who stands on the palm of her right hand, Joseph is behind leaning on his staff; on the left of the print, St. Elizabeth, standing and presenting St. John, who offers a flower to Christ, having three ears of corn in his right hand: all the five figures have solid nim-busses, like trenchers, and are laboriously drawn, and draped with elegance and care. In this print the outline is very distinct, but not so much so as that of Andrea Mantegna, and although the back ground is cross-hatched, the figures are all shaded by lines sloping upwards at an angle of about thirty degrees.

There is great expression of character in every part, but the drawing is inferior to Mantegna—it contains however the germ of the best style afterwards perfected by Francia, and others, with more freedom, but perhaps less security of attaining their object, general approbation: and to find out the merits of these men, we must sometimes tread a shorter but possibly surer road than that which leads us through records and archives of antiquity; for if the masterly manner of a good artist is wanting, no traditional excellence will satisfy the judgment; and if that is manifest, it is of little importance to seek for foreign evidence of any man's abilities.

We ought to collect works only of *intrinsic merit*,

and think less of names where that is wanting ; but to return to our artist.

There is a well known print of a Battle of Ten naked Men, which most writers on the subject of engraving, give us as an undoubted print by this master, because, I suppose, of the inscription, OPVS ANTONII POLLAJVOLI FLORENTINI ; but, for many reasons, I much doubt this to have been from his graver, and that the inscription only relates to the *design*; taken probably from one of those plaister casts, which *Vasari states to have been made from a work of this kind in bronze by him, and sent into Spain*;—first, because I find the design itself very defective in point of drawing for a man of his known abilities, with extremities more like a German of that day, than a Florentine who was admired by such a man as Lorenzo Ghiberti: next, the outline is evidently traced like a map, by some one who had to learn that you cannot by tracing or tracking come up with any great master, for although it may be alleged that at that period decided thick outlines were the characteristic of Mantegna, yet we find he knew how to give those coarse touches the character of truth and learning: even in the mercury of *Zoan Andrea*, (as some call this new master of modern writers, of which we shall soon speak), we see the same intelligent and characteristic marking, and I would much rather attribute that print to Pollajuolo than this. The very handles of the daggers alone will shew that we insult this noble artist to call it his engraving, for they betray a total want of skill in common drawing, in their false perspective.

I therefore rather submit the Holy Family above

quoted as the *test of his graver*; because, beside being an elegant and tasteful composition of this remarkable school, it combines with the character given of his style, by his contemporaries, an artist-like execution, and differs in several respects from any other designer of the same period.

If the battle was really his, *Vasari* tells us, *it was encircled with a chain*; but I own that might have been omitted without any injury to the print; and I think we may suspect that the *Hercules and Anteus* of *Giovanni di Brescia*, No. 66 of this Catalogue, was from his composition, as it so well corresponds with that which *Vasari* in his life says, "he painted so full of expression, for *Lorenzo de Medicis*, where *Anteus* expires with his mouth open, &c."

Note, on other Prints which I have seen, and suspect to be by or from this master.

Two Centaurs fighting with clubs, armed with chains terminating in three balls—three armed warriors looking on, a bow in the foreground inscribed *OPVS. POLLA.* meaning, no doubt, also from his invention, for the engraving is as bad as the *Battle* print.

Christ's Descent to Hell. He appears with the back towards the spectator of the print. On the left one is bearing the Cross, three figures to the right, one an aged naked female—above, are three dæmons blowing horns, having bodies like fish.

This Print, which *Bartsch* gives to *Mantegna*, appears to me to bear all the marks of *Pollajuolo's* manner; it is too hard, too ill drawn, and too ill articulated in the joints to be worthy of *Mantegna*, who was diligent in finishing his outlines.

The last Judgment, called *Nicolo di Modena*, by *Bartsch*, vol. 13, page 268, n. 23 ; and which will be found in the *British Museum*, I also consider as undoubtedly in the style of Pollajuolo. Above is God the Father in a cloud of glory of cherubins surrounded by angels, who adore him, kneeling—below some are sounding trumpets, there is a double row of saints above—and below, the criminals are seized by devils, and conveyed to Limbos, or caverns, inscribed *Lussuria, Accidia, Ira, &c.* Size $18\frac{1}{2}$ by $13\frac{1}{2}$ inches.

Every part of it shews the style of the copies of the Prophets in the same book (viz. Dr. Monro's Prints), having straight shadows in lines, and deep dry outlines, very determined ; nothing whatever of *Botticelli*, as some have thought, but I think, undoubtedly, by the copier of the Prophets in the same volume, whoever he was. Again the same Collection, No. 44, Vol. 1. Old Masters. Brit. Mus.

A Man and a Woman naked, in a wood. A dog in a string, and a hunting horn ; another hound on the left sitting—Mark 1709, over the man a label, PARIS, over the woman, EGENOE. Again,

A Battle of Horse, full of fire and fierce action—four men on horseback, all on full gallop, without bridles ; in the centre is a man covered with a shield, and armed with a monstrous curved sceptre, he is in full armour, and his foot on a man fallen, whose body he defends—Ajax, perhaps, and *Patroclus*. Another, a naked figure has fallen and let fall his club—the horses are worthy of Da Vinci for action, but it may be of Pollajuolo from its action and force. The style of engraving a little resembles the Prints in the *Dante*, but is freer ; and we must be content to approach, without solving these enigmas.

In Bartsch's 13th vol. page 417, No. 17, he calls it the engraver of 1515, and describes it very ill. See *British Museum*. vol. 1, of Old Masters.

LIII.

BACCIO BALDINI. A Goldsmith.

Born 1436, at Florence.

Died 1480.

Samson taken by the Philistines. Nine Figures ; under it is incised,

“ Come fo talliati li capelli a Sanso dela Doña sua, e ïcontinente fo preso e legato da filistei.”

It is a circular Print, of $9\frac{1}{2}$ inches in diameter.

An imitation shall we say of *Fineguerra's* style ? who taught *Baldini* to engrave, if we believe *Vasari* ; but being as he says a poor designer, he worked only from the drawings of *Sandro Botticello*. There is a good deal of attempt at freedom and expression in this composition, but bad drawing, and this is the foundation of the conjecture.

LIV.

The Cup found in Benjamin's sack. Eleven men and six mules ;—the style much resembles the prints to the well known Dante, in folio, and the design I believe may be traced to Lorenzo Ghiberti's gates at Florence, and may be the original design for a part of them ; as many good artists were employed on them ; and it is a great pity we cannot find the manuscript said to have been written by him on the subject of his art, which some even say was printed, but which I sought in vain for in the Magliabecchiana Collection, and private Library of the Duke of Florence, having every assistance and permission from the then sovereign, the uncle of the Em-

peror Joseph ; who also believed such a work existed formerly.*

LV.

Cupid and Psyche, seated on the clouds. Cupid reposes gracefully on a pillow with his right arm ; he has long extended wings, and resembles a youth well grown. Psyche covers one of her breasts partly with her hand—a very beautiful composition, full of breadth and simplicity.

10 $\frac{1}{4}$ inches, by 6 $\frac{3}{4}$.

LVI.

An aged female turning her profile to the right, her veil thrown back, and sitting and resting her hands on a Plinth—one foot on the top of a vase, the other on a book in her lap.—This design is worthy of, and much in the grand style of, *Michael Angelo* :—fronting her sits a youthful female, full draped, but her left hand uncovered ; she is seated on the clouds, has no attribute, but looks earnestly towards the right from the aged female ; between the women stands a winged genius, supporting a coffer with both hands, above an angel is flying with a large scroll. These probably were painted for the

* In Mr. Lloyd's valuable Collection of these Old Masters, is a 4to. print from the design of Raphael, very like the style of 54, which also is in the Loggia ; with, on the right hand corner, the mark, Pl. IV, (1.) And a second time, in a hole bit by aquafortis on the plate near the middle Plate IV, (2.) Under is inscribed

Tesoro presentato al R. Salomon dale Machabee
E questo e depinto in Camera Del s. papa.

angles of some church, and might be prophetic or sybil-line oracles. From the hard outline and general style of filling up, they seem to belong to the author of the foregoing prints, and they all shew, I think, that *the ideal style of design commenced very early.*

10½ by 10.

LVII.

Next this I place the *pendant* of this subject; where are two females, both sitting on the clouds, and a winged genius between them, and another angel above with a scroll. The female on the right hand holds a book with her fingers betwixt the leaves—with her left she points with the index finger to an angel, who has a roll of writing, and who holds it open with both hands. This angel is worthy of Raphael for design; and a fine drawing in the Gallery at Oxford (intended evidently for an ornament over the arch of a window), proves at any rate that this great artist *did not disdain to avail himself of ancient designs*, probably from some fresco, but always improving them into grace and elegance; and from these very prints we may, I think, identify the fact, they having, in all probability, been executed long before his birth.

The left hand of the drawing at Oxford contains all the four figures of the Plate we have just been describing, with some few variations in the female figures, but the Angel he has copied almost entirely, being in the original very graceful. The right hand part of the Drawing differs materially in the action of the hands of the aged female, who in the Print reposes both hands firmly on the plinth. The draperies also are

much improved, and above he has introduced a third group of two Angels, and a winged genius—the angel presents a tablet, written on, to the female, whose hand is elevated as reading, assisted by the finger.

The whole seems to represent *the revelation of God to man of the two Divine Dispensations*, and the winged figure between the two communicating Angels, points up to explain it to be a mission from heaven.

Notes on B. Baldini. In the *Monte Sancte di Dio*, printed at Florence by Niccolo della Magna, 1477, are three Engravings, attributed to Baccio Baldini.

No. 1.

A Ladder placed to a Mountain, on the steps of which are inscribed Sapientia—Intellecto—Consiglio—Fortezza—Scientia—Pieta—Timore—Justitia—Fortezza, a second time,—Temperantia—Prudentia—and Humilita at the bottom. On the two staffs of this ladder are Oratione and Sacramento.

A Friar is ascending it, from whose mouth issued a label towards the cross with these words on it—*Tirami doppio te*. To the left, a young and handsome youth lifts his eyes to heaven and exclaims *Levavi Oculos meos*, &c. the Devil, with a fork, attempting to detain him. Other sentences are below; and above, the Deity in glory, surrounded by Cherubins. But the most remarkable circumstance, not noticed by Bartsch or Mr. Ottley, is that at the top of the ladder, under the feet of Christ, is a scroll.*

Now this ζΑ is said by Bartsch to be the mark of *Zoan Andrea*, or rather by *Zani*, in his *Materiali*, page 110, N. 20, and neither of them attribute *this* work to him, or even state that it resembles his style—it may therefore, I think,

* Vide Plate IV. (3.).

after all that has been said about this new name *Zoan Andrea*, of whose life neither *Zani* or *Lanzi* pretend to give any account, be only *the mark of the publisher, to secure his copyright*, a common practice at that time; but if they say he was the engraver of this *Monte Sancto di Dio*, since we find here his monogram at the top of the ladder—then he could not have been the engraver of the prints they have attributed to him, so many following each other, viz. the *Mercury extracting men of talents from Purgatory*, as I think with the mark of S.A.I. (64 of my Catalogue,) and which Bartsch attributes to him, page 304, tom. 13—for the style of engraving any one may see is *quite different*, and this engraving of the *Monte Sancto* is evidently the same hand that executed the earliest edition of the *Prophets and Sybils*, and here (if they will have such an engraver), we must probably find him—but I think he was only a publisher or merchant dealer.

2nd Print.

The Saviour standing upright on an oval-formed glory, surrounded by rays of light above rays. Under his feet is a horizontal flame, exactly resembling the fire which supports the feet of the Sybils and Prophets in our Museum.

Another probability, that here we have the same artist, beside its similarity of style. Six Angels and ten Cherubs surround this glory, and are flying towards it.

3rd Print.

The Devil, with *three* faces, standing in a limbo, and, according to Dante, devouring *Judas* whole, while *Brutus* fills his second mouth, and *Cassius* the third. About him stand the damned. All these are in the British Museum, and were Dr. Munro's.

Let us next consider some other prints in the same vo-

lume, and which certainly were by the same hand, and in all probability were by *Botticelli* and *Baldini*—I mean the *Prophets and Sybils*.

They are carefully designed and engraved much in the manner of the *Fineguerra* cards, but some of the hatchings rather freer; and among them I find only three, viz. the *Baruch*, *Isaiah*, and *Joel*, that can be considered of the original set, being finished with care, and really well executed for those times. In these all the S's in the inscriptions are reversed S, which *Bartsch* considers as a mark of copies, but I think without reason; for, considering how ill the engravers of that day engraved letters when they were to be printed the right way—it being a novelty in the art to engrave backwards; it seems more probable that the first edition should in this respect be defective than the second—copyists generally correcting errors of that nature. Beside these, three only are elaborately executed, the copies slightly, and above all the characters of the heads are very superior; and from circumstances like these we must always be guided in making our election of masters, not from marks or monograms.

We have, in the British Museum also, a fragment of a smaller set; one of which is *Damelo Profeta*, N. 17,—he sits on a throne, but the design is German. In *Josue*, N. 23 of *Bartsch*, vol. 13, p. 171, he, by a singular contradiction of his own theory, gives as an original one with the S reversed!

Following these, in the same volume, are two others, which might be considered as belonging to the set, viz.

1. *St. Joseph*.

Joseph appears as a Friar, and shorn, in full stiff drapery

with fur-lined cuffs, his saddle on his right hand ; under him are eight lines, as under the prophets, commencing
Ave Virgo, figliola di sant anna, &c.

2. *The Virgin*

Kneeling, a star on the shoulders of her cloak, she has a rich under-vest—the child on his back, lying on the ground before her, whom she worships ; she is beneath a rude shed looking to the right, a star above the manger, and below eight lines, commencing

“ Ave fidele isorta di mortelli.
Pe'l santo parto di gisu tuo figlio,” &c.

In all respects both belong to the original *ancient set* of the Prophets, being printed evidently by the wooden roller with the hand, and in the execution of the inscriptions exactly resembling them. Over St. Joseph is a scroll.*

Thus much for these : with respect to the *Sybils* in this volume of Dr. Munro's Prints, I am decidedly of opinion that they are *copies* of a more ancient set, which was engraved probably by the same hand that executed the two above quoted prints, and the three Prophets which I have selected, viz. *Baruch*, *Isaiah*, and *Joel*, perhaps *Aggi* (*Hagai*) also ; and all the rest are evidently by the same hand which engraved that Print called *Pollajuolo's* by too many writers on this subject, solely on account of its being *after his design*, and inscribed *Opus Antonii Pollaioli Florentinis*. Although the outlines are wiry, feeble, and copied like a map, in one flowing line from head to foot of an equal thickness.

Let us now proceed to Sandro Botticello.

* Vide Plate IV, (4.)

SANDRO BOTTICELLO.

Born at Florence 1437.

Died 1515—aged 78.

Vasari mentions one Print by him (for my own part I know nothing of any print that can with certainty, or even probability, be attributed to his graver); and this print is entitled, he says,

Le Triomphe de la Foi di Frate Girolomo Savonarola; and he says it is the best of his works in engraving; but who has seen it?

Huber gives a Catalogue of seven. *Strutt* thought the Dante was designed if not engraved by him, but gives not his motive for this opinion. *Heineken* says he imitated Fineguerra, but did not succeed, and seems to prove the Dante plates to have been executed by *Baccio Baldini*. *Baldinucci* speaks of twelve pieces of the Life of Christ, and *Heineken* of fifteen, in 8vo. of the same life. Also of the *History of Abraham*, and *Our Lord in Glory*, with twenty-six others, all of which he describes, and among which are classed the *Prophets and Sybils*, of which he speaks as follows:

“The Sybils, 12 pieces, like the Prophets, in 8vo. but a little bigger, with bands, on which are inscribed sentences, below eight Italian verses;” and these, perhaps, are the originals of those in the British Museum. I had a copy of these by G. Beverdinus, now in the Royal Academy.

Botticelli's attachment to that insane Bigot *Frater Savonarola*, causes many to conjecture that all the lugubrious pieces by the old schools were his designs, and not being able to conceive them to be of his graver, they

have presented them generally to *Baccio Baldini*, his intimate friend—but are the *Last Judgment*, and the print of the preaching of Frate *Marco*, and the Dante prints, and the Prophets all alike? with them all before us it would be difficult to decide; and I think some of these, as engravings, are unworthy of either, even when the art was in its infancy. Part of the Sacrifice of Isaac will be found in the British Museum, but it does not resemble the period, and is by *Mocetus* perhaps.

We will now proceed to a unique print which I have placed in this collection as near *Mantegna* as possible, on account of its style appearing to be what we should expect from his first attempts, and because the design has somewhat of his manner.

LVIII.

The Virgin Kneeling, and adoring the Infant Christ, who reposes before her on a part of her robe, spread on the ground. He is extended on his left side, and is looking up in her face; she has the dress of a veiled nun, and her head has the solid, or trencher-nimbus: height of the figure five inches from the knees to the head.

It is worthy of remark that *Correggio*, Mantegna's great scholar, copied this very attitude and idea in his precious little picture in the tribune of the Grand Duke's gallery at Florence that he studied; and, Mantegna's excellences we learn from Richardson, who, speaking of the St. Cecilia of the Borghese Palace at Rome, says, "*It is in Correggio's first Andrea-Mantegna-like manner;*" and if not his, it may be, as a little harder, from *Squar-*

cione, the guide of and director in their studies of most of the clever men of that time.

It has a painter-like touch, and came out of the collection of the Scutellari family at Parma, who probably were early collectors in this part of Italy.

ANDREA MANTEGNA.

Born near Mantua 1451.

Died at Padua . 1517.

He acquired the art of engraving on metals under *Fineguerra* and *Baldini*.—Was the pupil and heir to *Squarcione*, connected by marriage with *Joan Bellini*—knighted by the *Duke of Mantua* for his paintings of the triumphs of Julius Cæsar, now at Hampton Court, and had the honour to have the elegant *Correggio* for his scholar !

His best performances are full of fire and rich colouring. He was the volcano from whence, I believe, the warm canvasses* of the Venetian school collected their rays ; his prints are an improvement on *Fineguerra's* and *Pollajuolo's* supposed manner—for as yet we have no *decided* engravings by either of them, notwithstanding all that has been brought forward on the subject ; while *Mantegna's genuine works* exhibit learned, elaborate execution, correctness with freedom, powerful expression of both heads and extremities ; and never since he

* In Mr. Payne Knight's Collection, Soho Square, is a genuine picture by this Master, that shows him to be a great colourist.

worked, in point of sublimity, surpassed by any one:— He was the Dante of his profession, severe but always sublime—the cut of his graver decided and powerful, yet rich; the hatchings delicate and sweet as drawings—and could he have been contented with shewing us less than he knew, (the fault always of great men, which somewhat injured Michael Angelo Buonaroti, ruined Albert Durer, and prevented *Cellini* from reaching the summit of his profession) he would have done more and been less original.

His prints are to his art what the early Greek gems are to the times of Dioscorides; and they led by the same procession of care and observation to the perfection we witness in the works of Marc Antonio Raimondi from Raffael, from whence they gradually declined in Italy when facility of design and rapid execution alone were sought after and applauded.—We may see even from many of his figures, full of noble character, that Michael Angelo had felt the grandeur of his thoughts—and it is not difficult to perceive how they were afterwards transmitted to the imagination of our own great poet Milton.

No. LIX.

A Flagellation of Christ, eight figures; the Redeemer is full of expression and of fine proportion, being bound fast to a pillar with his arms behind his body, three men are scourging him with rods.—The upper part of the building is supported by columns, but is unfinished, and the perspective from the fore ground diminishes too rapidly, or is what artists call too-cutting. There is in the composition good action, studied dra-

pery, and hair divided into proportionate parts like the antique bronzes. 15 in. by 10.

No. LX.

Christ after his Resurrection, standing, and giving his blessing with two fingers, he bears the labarum crowned by a cross. On his right hand Saint Andrew supporting a large cross, on his left Saint Longinus adoring. The print is without any back ground except a mass of shadow; a composition full of the finest expression of sentiment, in Saint Longinus's hair carefully studied, and the whole exhibiting great knowledge of his art. 13½ by 15.

No. LXI.

The taking down from the Cross, a large upright folio of fifteen figures. The rocks, like all his, are stratified, and Jerusalem is seen in the distance. This is a composition that, taking it even with all its faults, has never been, that I know of, rivalled by any master either in expression, drawing, or character of heads. Most of its groups have been copied by other artists down to the present day. A finer character than that given to the countenance of Christ, of sorrow, suffering, and dignity, united in death, cannot be imagined.—The self-abandonment of Mary Magdalen, with the long and wonderfully managed hair, is a model that even Raffael might have studied profitably—the mother fainting, whose hand alone describes her situation; the concern of the other females,—the meek dejected action of one that is standing on the left—and above all the magic lines by which the body of the Saviour is made to appear actually

dead, are traits that prove *Mantegna* to have incessantly and successfully applied himself to exquisite outline united, with attention, always to action and passion, as well as propriety. $16\frac{1}{2}$ by $12\frac{3}{4}$.

No. LXII.

The Interment of Christ, if not equal to the former, at any rate a fine composition of ten figures, with the head of another ;—the profound piety with which the four disciples deposit the body in the tomb, or soros ; the scene of women fainting, with the violent burst of tears of Mary Magdalen ;—the apostle covering his face with his robe ; and the female saint wringing her hands over the body ; have been seldom equalled, even when art had acquired its last degree of freedom and facility—although often imitated down to the schools of Bologna.

No. LXIII.

Four Females Dancing, hand in hand, very gracefully ; the right hand one has two girdles, the second one, the third none ; the hair of each is differently adjusted, and it seems to have been imitated from some antique, although common nature is observable in the feet—its fault is being too dry, and partaking of the hardness of bronze. There is a reverse print of this subject, but so closely copied that both have been taken for originals by good judges ;—we find no monogram on any of these prints, yet *Bartsch* attributes one of them to *Joan Andrea*, without the smallest grounds.—I think it was meant for Music, Poetry, and Dancing ; or was it the celebrated dance still practised at Athens ?

No. LXIV.

Bacchanals. Ten figures in a vineyard, the heads full of expression suitable to the situation; but his Fauns and Satyrꝝ seem too much allied to common nature, and one in his leg ornaments approaches the grotesque style; and this and the hair of two others being converted into leaves, gives the character of extravagance to the composition, as it is managed. The idea may however be justified by the antique, where marine deities have squamous beards; and in the British Museum there is a small antique Roman statue of a fisherman with a squamous skin.—No mark or date. $17\frac{3}{4}$ in. by $10\frac{1}{2}$.

This must not be confounded with the other Bacchanalian Scene by this Master, where Bacchus sits on the edge of a Tun, with 12 figures finely finished. It has a blank label, for which see Plate I. fig. 1 of Monograms.

No. LXV.

A Combat of Marine Monsters; or perhaps rather marsh deities of the Mantuan pool, whose weapons are bones, reeds, fish, and torches; the shield of one is a cow's skull:—A heterogeneous composition, yet full of fire and energy, with good expression, but a little inclining to cariacature. A statue of Neptune is there, and Envy personified, holding a label on which is inscribed INVID. (for Invidia): two sea-horses' heads are fine, but one is a miracle of art for the expression of rage; and this design shews that Mantegna's forte was for sculpture. There is eleven figures in the print, two horses and a

sea monster ; it is a sublime and poetic composition, and is always found engraved on two plates that must be joined. 33 in. by $11\frac{1}{2}$.

There are three sorts of *the Triumphs* on copper-plate, but those which are undoubtedly genuine march to the left hand of the spectator ; those which are engraved in a style that has been erroneously called that of Pollajuolo, march to the right.

The number of the plates when complete are *nine* : *Bartsch* gives only three of them, and makes copies by *Jno. Antonio di Brescia*.—The originals are remarkable for their elaborate folds of drapery, and delicate strokes of the graver accompanying a broad outline, and have a silky appearance like a pencil drawing. The *copies* are hard and wiry ; bad drawing, and countenances without expression ; a good set of the originals I never saw together ;—they are difficult to obtain, as the dealers do not always know how to distinguish the copies from the originals, and generally mix them. What more I have to say of this master I shall reserve for some future occasion, and proceed to

JOHN MARIA DE BRESCIA, or BRIXIENSIS.

Flourished according to Strutt 1562 ; but Heineken quotes three prints with the date 1502
and Heber says he was born - 1460
and living in - - - 1530.

Of his real works and history we know at present but little, except that all agree he was brother to *John Antonio di Brescia*, who imitated *Mantegna* as much as he

could, using thick but well corrected outlines, and filling up the shadows with more delicate strokes, nearly all inclined the same way, which made Mr. *Evelyn* suppose they used blocks for the outlines, and metal plates for the shadows.

The genuine plates of this master, like those of Mantegna, have been confounded with others by his laborious copiers; and when good early impressions are to be procured, they appear more like washed drawings than engravings.

Both brothers are reported to have been friars, and I never heard of a print that could be said to be positively by *Jno. Maria*, or even probably—setting aside that dedicated to E. Capreola, M. D. II. of *Zani*—unless indeed we can believe that while *John Antonio* was imitating the hard and simple style of *Mantegna*,—he had arrived, without a master, at a free soft manner of graving, united with *etching* like the early *Francias* and *Marc Antonios*!—for the print given as his by *Bartsch*, page 312 of his 13th Vol., is exactly so executed, as I know, having carefully examined one, now in the British Museum, in the 1st. vol. of old masters; and it is probable the OPVS inscribed on it only alluded to the designer.

I find the style greatly to resemble another very rare print—the Pegasus once in Mr. Lloyd's choice collection: the wings of the animal are clipped, over which is inscribed EL TEMPO.

The print above alluded to is called the *Justice of Trajan*, inscribed OPVS . FRIS . (fratris) IO . MARIA . BRIXIENSIS . OR . CARMELITARVM .

MCCCCCII . —in all which print *there is not a line resembling the style of his school*, but the whole rather resembles the MF's from Francia ; being a careful design, elegant, and full of character, as well as free and proper action, part etching, part by the graver ; and if from the sign of this Friar, as the OPVS would seem to indicate, then he had a great deal of the manner of *Pet. Perugino*—for parts of this print are gracefully elaborate, particularly the page's attitude.

The story is Trajan doing justice to a widow who presented herself to him as he was going to join his army, with her murdered son in her arms.

She is on the right hand corner of the print, the Emperor before her on horseback, armed, and surrounded by his generals. In front of Trajan's Forum : above in a gallery is the Pope Gregory, praying for a blessing on the act, under whom is inscribed, **DIVVS GREGORI^S** ; on the frieze of an arcade is also **INCORRUPTAE . IVSTICIAE . SEMPITERNVM . EXEMP . and FOR . TRAIANI**.

This rare and remarkable print is a quarto, of about 12 in. by 8, and I believe ought to go with the anonymous engravers, notwithstanding the **OPVS . FRIS . &c.**—There is a large fly on the belly of the Emperor's horse, and a snail on the ground.—As to the design, it much resembles that of *Leonardo da Vinci* in every part, and the old man playing on the lute in the gallery is like his own portrait.—

Heineken calls it the Miracle of St. Gregory, and quotes a second :—

The Virgin with the infant Jesus in the clouds, a folio, thus inscribed at bottom :—

DEO . MAX . BEATISS . THEOLOGO . ALIISQ .
caelicolis a FELLAE capriolo amico cariss . FR . IO .
MA . BRIX . CARMILATA . DICAVIT M . D . II .

—both are dated 1502 ; but of *this* I cannot speak, never having encountered it in any collection ; yet I think from the mode of inscription as well as the date, it will turn out to be of the same style of engraving as the Justice of Trajan.

GIOVANNI ANTONIO DI BRESCIA.

No. LXVI.

Hercules pressing Antæus to death, by constringing his loins—a copy from Mantegna ; on a dead tree is a label inscribed IO//AN . BX . on the right of the print are the letters *Divo*, &c. (as at *a*, N 3, Plate I. of our Monograms), as we see on some other prints of this subject a little varied : an inscription like this will be found on the rare print which Mr. Dibdin has had copied from Mr. Woodburne's original, with also T . E . F . or, as they read it, *Tomazzo Finiguerra fecit*. It is quite in the style of *Mantegna's best manner*.

These prints, of Hercules and his labours, were popular subjects, I should think, at that time, from the numbers we see of them ; and those with perpendicular inscriptions were probably from some well known antique bas-reliefs of the day—observe the 7th letter, which is both an R and a B. 6½ by 8½.

No. LXVII.

The Virgin sitting on an Altar: this is more genuine, and there seems no ground to doubt its authenticity. A dead tree is behind her, and a landscape with a castellated tower and some small boats. The child Christ is at the breast sucking, has rays from his head, and is quite naked—she is crowned with a large solid nimbus, is fully draped in a style of drawing that is quite that of Mantegna,—she looks *from* the child.

Beneath is a frame with three circles, in the centre a small head, under which is IO . AN . BX . $4\frac{1}{4}$ by $6\frac{1}{2}$.*

* In addition to this interesting article, I find in the British Museum, Lett. 8, page 320, a genuine fine print of this master well designed, viz.

St. Peter holding the keys in his right hand, a book at his feet; on each side his head are the letters S. P. (for St. Peter,) mark IO . AN . $7\frac{1}{4}$ by $4\frac{1}{4}$.

This I consider as a genuine *test print* of his best manner, shaded by sloping lines diagonally placed, and so much resembles the management and good drawing of the print which I have given No. 52 of this Catalogue, as possibly a *genuine Pollajuolo*, that it is not unlikely we should, but for its wanting the mark, have considered it as his.—I find in it the same character of careful tender drawing that will be found in No. 63 of this Catalogue—the Virgin giving the breast to the Infant.

Again, in the 1st vol. of Old Masters, British Museum, No. 70, there is another *good test print*, unknown to Bartsch.

The Flagellation of the Redeemer, where the figures are thick and short, yet not ill designed; one soldier binds the Christ, and three are in the act of striking with a stick to which four lashes are affixed knotted. He that binds has thrown down a similar whip on the left hand; the scene is among arched aisles



Of this class and style of prints, which correspond in their style of execution, we cannot decide who was the inventor; all we know is, that this *John Antonio di Brescia*, Pollajuco engravers, *Mantegna*, and *Joan Andrea*, the author of the print No. 58 of this Catalogue, and the supposed engraver of the so much talked of Hercules of Mr. Dibdin's and Mr. Ottley's books, used it.—And whether it was derived from the fifty Cards supposed to be by *Fineguerra*, or not, must always remain doubtful.—One thing however we know, that it was *carried to perfection* by Mantegna, and there ter-

with three rows of pillars, and have only the deep shadows cross-hatched, the rest is executed by sloping parallel lines; on the front is a broken pallat (see our Monograms, Plate I. No. 4), and on a pillar is 1509 F. 17 in. by 11½.

In Mr. Lloyd's collection I saw one of this master's mark in a very different style of execution, and more like B. Baldini.

The Laocoon, before the restorations, where the left hand of the Son is wanting, and the great toe of the gigantic Father; also all but the lower part of the foot (of the Son who occupies the right hand,) with both heel and ankle. The arm of the Father and of the right hand Son are wanting; and this probably was the state it was first set up in, before the restorations.

Marked IO . BX.

In Mr. Douce's collection I found the upper part of the Shipwreck of Æneas with the Zodiac, which I have ascribed to *Caraglius*; and near the Zodiac marked IO . AN . BX . —a small thing, and may be a copy.

He also possesses *the Man near the German* with the Devil blowing behind his ear, while he doses on a pillow; or Idleness, the parent of evil, perhaps.—IO . AN . BRI . has been erased, and the mark of Albert Durer inserted over it, whose probably the original was.

minated. After which a freer manner took place, probably owing to the art of etching, by biting in, becoming generally known,—an art that, in all likelihood, was derived from the sword cutlers, who very early inscribed their blades by the process of corroding-in the letters on them with acids.

The following, which are given by *Heineken*, I have not seen.

Infants Playing, in 8vo. marked MB, and below IO . A . BR .

The Virgin adoring the child Jesus. Joseph is reposing. 8vo. IO . AN . BR .

A Flagellation—a large folio differing from the print quoted above, marked . IO . ANTOI . BRIKIAN . 1503, and he adds there are proofs of 1529; if so, these church prints must have been repeatedly re-engraved for that in the Museum is 1509.

Hercules and Antæus, in 4to. IO . AN . BX . Another which I have already quoted in my former collection.

Two Festoons with Arms.—On one VICTORIA CÆSARIS . on the other an Escutcheon with two Stars. IO . AN . BR.

Justice, a large sitting figure; above is IVSTICIA, below IO . AN . B[̂]X.

A Naked Female sitting on the earth, with a Child between her feet; before her a Satyr playing on reeds—an 8vo.—On a tablet suspended to a tree is 1507 . IO . AN . B[̂]X.

A White Horse—from Albert Durer. I . A . BRIK . 1505.

A Marine Monster, with four fishes' tails. Long folio. IO . AN . BX.

Grotesque Festoon, a Satyr and a Female. Above on a tablet, VICTORIA . AVGVSTA. 4to. Mark IO . AN . BXVJ below, and NO in the middle.

The same in wood block, the same mark.

He speaks also of an indifferently engraved upright print, representing

Christ crucified,—a Landscape behind. Marked ^sBAR—BRIX . from hence he infers there was a Bartolomeo da Brescia.—Could the B with the Die come from this School?

In addition to these *I extract from Bartsch* the following:—

The Sepulchre, with the Body of Christ deposited by two Disciples: a copy, he says, of Andrea Mantegna's celebrated print the same way, and thinks it is because the Cross is inscribed I N R I, which is not in the other; also there are four birds in this, and three only in the other.

The Presentation of the Virgin in the Temple. She is quitting the Temple, and ascending a staircase conducting to another; at the top of the steps a priest is waiting to receive her: at the foot a lame beggar sits, who seems conversing with four women who are standing on the left; below on the right R . VR and IO . A . BX; on a fillet below written *Representatio della Madonna*.

The Senate of Rome in a Triumphal Procession. They march to the left, and it is called a copy from Andrea Mantegna.

Elephants carrying Torches, &c. A copy of Mantegna.

Soldiers carrying Trophies.—They march to the left. Copy of Mantegna.

Hercules carrying the Marathonian Bull.—He marches to the left; the bull is on his back. In the middle below IO . AN . BX.

Hercules strangling the Serpent of Lerna. A copy he thinks, of Mantegna; below the serpent is engraved I . F . T, which in the Museum copy I found altered to T F F to make it Tomazzo Fineguerra fecit. and DIVO . HERCVLI . INVICTO; but I think it is too good for his graver, and is probably a duplicate by A. Mantegna.

Hercules and Antæus. Hercules holds him in the air with his left arm, and seizes his hair with his right. Antæus is seen behind, his legs spread, and near to the right, the lion's skin and the child of Hercules suspended; against it the club is placed; beneath is IO . AN . BX; on the side DIVO . HERCVLI . INVICTO; he calls it a copy of Mantegna, but gives no distinguishing marks.

Silenus and the Loves. He sits on a butt or barrel, the Loves pouring to him wine, into a cup held in his right hand; in his left he receives grapes offered to another; two others crown him.

Dance of Children.—They dance to a tamborine that a fifth beats. To the right IO . AN . BX surmounted by a monogram A . M . B.—which, he says, stands for In. Maria de Brescia as the designer.

A Young Female watering a Plant. She is partly unclothed and standing, holding a vase in her left hand elevated; at the back are two castles, on opposite sides

of a river, united by a bridge; below on the right IO . AN . BX.

Three Horses' Heads.—On one plate, with the measures of their proportions. No name.

All these are rare, and worth the attention of a collector of this old school; we must therefore class them according to their excellences in their own manner; and such is the rule I have adhered to, to the best of my abilities, keeping always as near to their chronological order as possible, which is not always easy where there are so many contradictory opinions among authors on these subjects.

Mr. *S. Woodburne*, who is a candid and just appreciator of things of this nature, as well as a good judge of the works of artists in general, and to whom we are indebted for most of the fine and rare prints of late years discovered—showed me the remarkable Hercules before spoken of, with the mark of T . F . F under the serpent's tail, and which some have chosen to read *Thomazzo Fineguerra fecit*, as the engraver, but it so entirely resembles the works of *Andrea Mantegna's* prints, that we cannot assent to this, although we might concede it to have been from his design, had we not other prints called his, viz. the *Pax's*, which *so totally differ*; and we are compelled to give all these things to *Mantegna*, whose style it so entirely resembles: all therefore we can do is to advise the collector that there are two of these Herculese, of which the inscriptions differ, and that this we are speaking of will be found in Plate I. of the Monograms, number *b*; while the second, which is always called by *Mantegna's* name, and is I believe in

the British Museum among Cracherode's prints, has the inscription as in the Monograms, Plate I, letter *c*, and wants the letters T . F . F. We now proceed to another of this school, under the direction of the Abbate *Zani*, who calls the engraver that marks his prints with the letters Z . A.—

ZOAN ANDREA;

informing us, but without any very good authority, that Zoan, which in the Venetian dialect means John, imitated the manner of Mantegna, and copied many of his designs as well as prints,—that he even copied *Albert Durer's Rape of Aymone*, which was dated 1516;—it is certain that all that are marked with this Z.A. entirely resemble the school of *Mantegna*, and most of them in design also; and as even *Zani* does not pretend to give us any anecdotes of the life of this new engraver, we may arrange prints with these initials together, if we will; but after all, we shall see that it might have been, and probably was, only a *merchant's mark*, to distinguish such prints from Mantegna as he had purchased the plate of—a very common precaution, as we are told, in those times: or shall we say this, *Z. A. was the engraver who executed all the prints in this style?*—and account for the little differences by his gradual improvement?—at any rate we must put them in our portfolios near each other; and not, as *Bartsch* has done, thrust such engravers as F. B, with the bird, and *Nicoletto di Modena*, between Mantegna and this *Zoan Andrea*, whose prints are so much alike that it requires some skill to perceive any difference. Proceed we then to one of his rarest and best, viz.

No. LXVIII.

Mercury with Feathered Feet (of pen feathers), the Caduceus in his left hand, with his right extracting a young man from a limbo (a vaulted tomb close bolted and locked), where are eleven others, jammed so near together, head and heels, that only parts of their bodies appear; on the left of the print is the figure of a female from the trunk, growing out of the bole of a tree encircled with sharp thorns, and surrounded by fragments of ruined buildings; the hair of her head is converted into laurel-leaves, and her arms produce branches of laurel in full bloom, or perhaps bearing fruit; from her

neck hangs a label inscribed **VIRTVS**
DESERTA and on one of the stones laying amid the rubbish is also written

VIRTVTI
• S • A • I

Now if this S . A . I alludes to the designer, and not the engraver, so also may the T . F . F. of the Hercules of Mr. S. Woodburne, for both seem decidedly by the same graver.

This print also has three Roman capitals on it, as we see, besides the inscription in *Mantegna's* style on his tablet with triangular handles (see Monograms, Plate I. No. 6), the same as that which Envy holds over the marsh monsters in the plate No. LXV. of this Catalogue; and, for my part, I have no doubt of the design being Mantegna's, from the circumstance of the similar tablet with the inscription, as well as the general excellence of the design; also the attention to perspective, of which Fineguerra perhaps knew very little;—the character of

the hair separated into regular and artist-like portions, the marking of the joints of the fingers, and the nipples; the figure also of Virtue Deserted, having leaves of laurel for hair, and branching arms;—lastly, the expression of the heads, and the decided general management of the graver, first by correct outlines, then by shadows filled up in one general sloping direction.

This singular performance caused me a great deal of research, when the following quotation from *Michael Angelo Biondi*, a Venetian physician, and author of a small and exceedingly scarce tract on painting, published at Venice in 1549, 12mo.—threw a little light on the inventor of the design, as it seems to me.

He says at page 18, speaking of Andrea Mantegna, “di sopra una carta *depinse* Mercurio con Madonna Ignorantia sopra una *tella*, il quale parean che strassinasse da detta Ignorantia de sotto, con gran copia de altri Ignorantia di varie scientie et arti.”

This, doubtless, alludes to a picture by Mantegna, from whence the print above quoted was taken, when united with another which is supposed to have formed the upper part of it, and of which a description at length is given by M. Bartsch, page 303, 13th vol., where Ignorance sits enthroned on a globe; behind her Envy and Blindness, and before her a fire is fed with branches of laurel, inscribed VIRTUS COMBVSTA—of which a particular description will be found in the Appendix.

Biondi's seems a very vague account of this singular composition, for he seems to say that Mercury or Letters is withdrawing from Mother Ignorance a multitude

of persons ; whereas she sits above, and they are extracted by Mercury from a limbo.

The letters S . A . I demand an explanation, and I confess I am able to afford no better than the following conjecture, viz. :—that this print *from Mantegna's design* was executed in compliment to *Spinello Aretino*, son of Lucca, and father of *Pari Spinelli*, who died at 92, and was buried in Arezzo, where on his monument is his arms, made from his own invention, and *surrounded by a thorn*.

Speaking of Spinello—Vasari says, “ He designed better than he painted”—as will be seen in *our book* of ancient painters, in a design of two evangelists in chiaro-oscuro, and a *St. Ludovico* designed by him very finely. “ His portrait,” he adds, “ I took from one of the old cathedrals before it was ruined.”—He painted till 1400.

The Virtus S . A . I may be a compliment to the memory of this ancient master, or *Spinelli, Aretino, Invenit* ; and if so, the T . F . F might have been placed on the Hercules from the same motive, to compliment *Fineguerra* ; and the thorn embracing the statue may be in allusion to *Spinello's* attachment to the higher branches of the arts—for the whole design seems more ancient than *Mantegna's* time, and is probably a satire on his own times. Size of the print, 16½ by 10½.

I shall now insert this novel list given by M. Bartsch, of such of Zoan Andrea's engravings as are not at all common—attributed to him, and first,

1. *Judith*, with the sabre in her left hand, putting the head into the sack ; an aged female on the bed, and

DIVA . IVDIT . and the letters Z . A . engraved on a ball, the ornament of the bed's foot. (*French measures*) 11f. 7 by 8.5. Note—there is a copy without the letters.

2. *Christ* before Pilate—incribed *nullam causam mortis*, &c ; and near Pilate's head is PILATVS. No mark. 11.6 by 10.9.

3. The *Interment of Jesus*—is the counterpart of that by Andrea Mantegna. 16 by 7.10. No mark.

4. The *Man of Sorrows* sitting on his Tomb in front, and exhibiting the wounds of his hands. 6.4 by 4.9. Qy. This also is from Andrea Mantegna's design, but differs in being the reverse way, having fewer folds in the drapery—in the Christ being crowned with a crown of cords, and also that it has a plain black back ground on which are faintly traced two angels. No mark.

5. *Two Naked Children* supporting the Cross ; above them is a little cross with I N R I ; these also are said to be two other copies. No mark. 7.6 by 4.6.

6. *The Virgin* giving suck to the infant : half length, and nearly a profile turning to the right. No mark. 5 by 4.5.

7. *St. Jerome* in penitence ; a copy, it is said, from Albert Durer ; Z . A . in the middle at bottom 11.7 by 8.3. Qy.

8. *St. Geneviève* naked, and seated in a cave nourishing a child, which she supports with her right arm—a hermit in the back ground crawling on all-fours.—This also, Bartsch says, is a copy from Albert Durer. Mark Z . A . in the middle below. 6.7 by 4.3.

9. *Hercules and Dejanira* : they are standing, and seen from below. Z . A . 8.6 by 4.8.

10. The *Rape of Amymone*, from Albert Durer, but reversed. Z. A. Below 9 by 6.9.

11. *Love riding a Goat*, whose horns he holds with both hands; a female of the Satyr tribe holds the animal by the beard, and conducts him; her whip the leg of a kid; a Satyr follows, holding the goat by the tail. No mark, but attributed by Bartsch to Zoan Andrea. 5.6 by 5.4.

12. *Two Amorini*, one holding a torch, the other a cup of wine. No mark. 6.2 by 5.1. This I fancy is very doubtful.

13. *Three Amorini*, one of which views attentively an owl perched,—a shield on his left arm and a torch in the right; the other also has a shield and torch, holding the legs of a dead eagle. Z. A. at bottom. 8.4 by 6.4.

This I have seen in Mr. Lloyd's collection, but it had no resemblance of the others attributed to him in the style of Mantegna.

14. *Seven Amorini* and two rams: in the middle a boy pours water into a vase placed on the ground, to which another conducts a sheep to drink; another brings a second; the others stand around; a mountain country behind. No monogram, but Bartsch says it is *incontestibly* by Zoan Andrea. 10.2 by 7.7. Qy.

15. *A Fountain*, with Neptune sitting on a great vase—the trident in his left hand,—in his right a dolphin. No mark. 12 by 8.9.

16 and 17 are No. 68 of *this Catalogue Raisonné*, viz. *Mercury and Ignorance*—so strangely mingled by Bartsch, with such as we have just been describing as by this master—a work equal to the best of Andrea

Mantegna, and in no respect resembling others with the mark of Z . A ., some of which are contemptible.

18. *A Dance of Women*,—No. 63 of our Catalogue, Article Mantegna. Bartsch says truly there is a copy of this print by Jn. Ant. de Brescia, and strangely considers this as by Z . A . 12.6 by 9.6.

19. *A Naked Man kneeling* on one knee on the ground ; he lifts his right hand to his head, and in the other holds a crown of laurels ; in the midst is inscribed EL MATO . 8.6 by 4.6.

20. *A Dragon and a Lion*,—the dragon is attacking. Z . A . under the left hand paw of the lion. 9.2 by 6.6. Heineken took this for Mark Antonio !

Here follows a long description of 12 arabesques mixed with figures, being compositions for the ornatisti ; only one has Z . A . I have seen also a set by B with the die, and another marked as in Plate II. No. 1, and Plate II. No. 2 ; one also I . F .

After all, I think it not unlikely that this new mark Z . A . will quite as well apply to the early works of *John Antonio* :—the Brescian Friar, whose style they most of all resemble ; for Zani says Zoan is John in the Venetian state ;—at any rate they are rare, and many fine.

Having to the best of our abilities examined this early, singular, and paradoxical period of the art of engraving in Italy, in which, if but little light has been hitherto elicited, it has not been for want of industry or zeal—we have now to give some account of a set of artists who changed this old dry manner for one, if more free, yet far less studied or noble : a style that but little

in any advanced the art, while some degraded it :—and hence it was, that, having no other view in making my collection but *the bringing together the finest specimens of style and composition*—I had nothing in it of such men as *Robetta*, *Nadat*, or the *Master of the Bird*, *Nicoletto di Modena*, and several others included in M. Bartsch's general catalogue. With respect to *Mocetus*, *Benedetto*, *Montagna* and that rare old print supposed to be by *Pietro Perugino*, marked with two P's interlaced, I should have *gladly* added them, had I known where to find them ; especially *Mocetus*, who comes so near Mantegna ;—but as a work of this kind would be incomplete that omitted any of the ancient engravers, I shall, before we enter on that new and fertile era in good things which commenced with the *B on the Die*, by Strutt, called *Dado* (I know not wherefore, unless he had it from Evelyn)—proceed with a list of some that cannot so well be placed any where else, chiefly extracted from Bartsch's work,—not so much on account of their merit as their rarity. At page 205 of his 13th vol. he speaks of an engraver whose monogram is that given in Plate I. No. 7, who, he says, also marked his prints C and O . P . D . C, of which No. 1 was Children sitting ; 2, a Female walking ; 3, Providence ; 4, the Triumph of Mars ; 5, Neptune ; 6, Orpheus ; 7, an Eagle sacrificed ; 8, a Youth ; 9, a Man's bust ; 10, three Warriors ; but as these monograms appear to have been all hung up, I suspect them to be allied to Germany : all were very small plates.—Proceed we therefore to

JEROME MOCETUS, or MOZETTO,

Born, it is said, 1454, and living 1490 (*Mon. Pl. I.*
No. 11 and 12.)

A painter of Verona, ranked by Vasari among the scholars of Jan Bellino,—of this name may be this engraver, whom Bartsch thinks *was before Mantegna*—a conjecture, I think, that has no foundation in probability, since one of the prints we call his, appears to be a copy from that master; and the only authority for inserting this name at all, appears to be that to a print of a battle, in this style, we find the word **HIERONIMVS**, his christian name! but whoever the following prints belong to, they are of a very early manner, and cannot be denied to have merit.

1. *Judith putting the Head of Holofernes into a sack*, held by an aged female, who is on the right in the back ground; to the left is a tree, and a small fort in the distance. Two copies of this print, which some even attribute to Mantegna, will be found *among the British Museum prints*, one with the tree and one without it, collected, I believe, by that amiable, liberal, and industrious, as well as judicious collector, Mr. Cracherode.—See vol. I. Mus. A reduced and altered copy of this is also known, in the style of Augustino Venetiano.

2. *The Baptism of Jesus*.—A fine composition, where the Father and the Holy Spirit are represented above in the clouds. I once saw a fine impression of this rare print in Mr. Lloyd's collection,—it is French measure, 18 in. by 13. His method is rather scratching

than graving, looser and opener than the works of Mantegna, with better effect, and great correctness of outline, without much stiffness.

3. *The Virgin and Eight Saints* is also attributed by *Bartsch* to him, while others call it by *Benedetto Montagna*; she is surrounded by twelve cherubims. 16 in. 6 l. by 11.3.

4. *The Virgin* sitting enthroned, having a small book in her right hand; while with the other she sustains the Christ on her lap. This print, which is also in the Brit. Mus. bears evident marks of the style of the *Judith*. The back ground is a lattice-work, and it resembles the manner of Jan Bellino, whose designs probably were executed by this engraver generally.

I also find of this master, in the Brit. Mus. vol. I. Old Masters:—

5. *The Calumny of Apelles*, inscribed CALVMNIA DI APELE.—In the left hand corner sits the Judge with ass's ears; Suspicion behind, and Ignorance on one side crowned. INVIDIA, an aged female, leads forward Calumny, with a torch in her right hand, and dragging her victim in her left, by the hair, on the ground, followed by a figure, over which is inscribed ADIPTIONE; and another, under which INVIDIA. Behind comes PENITENTIA, a very aged female, who is speaking to VERITA, a handsome young one. See Brit. Mus. vol. I. Old Engravers, No. 65.

6. To this hand also I think we may safely attribute the grand engraving of the *inside of the Cathedral of Milan*, No. 69 of the aforesaid Volume, in which there are many figures well designed, particularly a Friar

kneeling, in a style resembling *Masaccio*, and worthy of *Raffael*; on a candelabrum is this inscription.—The design probably by *Bramante*.

BRAMANTV

S. FECIT .

IN . M^p O—(for in Milano.)

Zani, page 81 of 1 Vol. of 2d Part of the *Encyclopedia Metodica*, Note 14, says, this is the oldest print in which he finds *fecit*; and he attributes the *engraving* to *Bramante da Urbino*.

Caraglius, he adds, in 1526, put *fecit* to his Gods in *Nitches*.—Copied by *Bink* in 1530.

7. Another print also in the *British Museum*, Case 5, Vol. 7, page 104, contains another rare print very much resembling his style, viz. .

7. *St. Michael trampling the Devil*.—A design like *Raffael*'s. Neither of these three last quoted are in *Bartsch*, I believe.

8. *St. John in the Desert*, with this inscription on his flag: EGO . VOX . CLAMANTIS IN DESERTO PARATE VIAM DOMINE.—*Julio Campagnola* has copied this. 12.5 by 8.

9. *A Man naked*, and sitting, crowned by a wreath, and pours water on the earth from a jug. 10.9 by 7.

9. *A Sacrifice*, in the style of a basso-relievo, with many figures. Mark (see P. 1, fig. 10).

10. *A Battle* of armed heroes: four fighting on foot, and in the middle lays one dead covered by his shield; on this is inscribed *HIERONIMVS*—*from whence alone I believe these prints have been attributed to Mocetus*. *Dominicus Campagnola* has a little of this

manner ; but *Strutt* absurdly imagined him to resemble *Robetta*, an artist of as little worth, though by many extolled, as him that follows,

I . B *with the Bird.*

And it is solely from the desire not to omit any information that may be wished for by general collectors, in a work intended for their assistance, that the author submits to the pains of recording the doubtful performances of so mean an engraver, who seldom worked from compositions worth the attention of a good student, or in executing them shewed any skill worthy of the Italian school.—But as M. Bartsch has thought fit to place this ambiguous beggar by a *prince in art*, and to place him after Mantegna, I will not omit to record all we know of him, and all he tells us of his works—for I do not regret that I never possessed any of them, and they would never have been allowed to possess more space in my collection than was necessary to fill up a single link in the chronological series which curiosity might seek to find there.

Zani is said to have good reasons to believe this master to have been a certain *John Baptista della Porta*, and of whom he promises, as usual, to give a further account at some future day—adding, that one of his prints is marked 1502.—At present I know of no such performance.

Also *Vidriani*, in his *Racolta di Pitture Modenesi*, printed 1662, page 45, says of this *Gio. Battista della Porta*, that he was an excellent engraver, as we learn from the chronicle of *Lancilotto*, yet no one has spoken

of his engravings, not even *Tiraboschi*; and a Gio. Battista della Porta, and a Tomaso, two sculptors, are spoken of by *Baglioni*, fol. 151—these died in 1619.

But if I. B. was his proper mark, may we not rather attribute to his graver two little hard and drily engraved prints, not very well drawn or executed, but which have puzzled all the writers and collectors, in one of which *Ceres is viewing a group of four wheat ears presented her by a boy*; a female sits at her feet, crowned with a mural crown, while Bacchus (a vulgar idea of one), sits on a *Tun* behind, taking a cup from a winged genius, into which another presses grapes. The first is marked I. BO. and is *idly enough* ascribed by *Malvasia* to *Julio Bonasoni*, for no other reason; which alone is a proof how little that author understood the art on which he writes so tediously, or the artists of whom he was the Biographer.

Bartsch, who supposes him to have been an Italian artist from his style of engraving, and for which I see no just grounds, gives us the following list:—

1. *St. Sebastian*. Mark in the middle below. French measure 7 pouces 7 lig. by 5.3.

2. Female and Satyr. - - 3.9 by 2.9.

3. Leda and her Children. 5.10 by 4.8. I. B.

4. The Rape of Europa. - 7 — by 5.5.

5. Triton and his Family. 7 — by 5.10.

6. Priapus and Lotis. - - 8.5 by 7.1.

7. Savages. - - - - 10 — by 8.

All these have the mark in the middle below.

The following, also in wood, he also calls by him—I know not why, *except from the mark*.

1. St. Jerome, with the mark to the right. On a tablet, with a monogram composed of an M and an H, that of the block cutter ; if so, the other marks were only of the designer. 11 by 8.1.

2. *Diana bathing*, with five nymphs and Acteon. 11.1 by 8. Mark on a cornice.

3. Ganymede. Mark also in the corner. 13.3 by 9.2. Proceed we now to

NICOLETTO DI MODENA,

Of whose life nothing is known, and whose family name, Zani says, was Rosa—or, as he signs it, *Rosex*; and among the variety of prints attributed to him by writers, we find no end to his changes of manner. His various monograms and marks will be found in Plate I. (No. 14, 15, 16, 17, 18, 19, 20 and 21), and some have the letters N . R . only. We know he engraved in 1512, as may be seen in the print of St. Anthony the Hermit, on which is inscribed *Nicolito da Modena* to the left hand, and *Fecit MCCCCCXI*. Bartsch gives us thirty-six with his *supposed* marks, for some of his monograms are doubtful, of which he gives us no less than twelve. He thinks he first studied *Andrea Mantegna's* prints, and then those of *Albert Durer* and other Germans ; which, as he was said to be a Lombard, is not unlikely ; according to *Vidriani* he was also a great perspectivist and designer of architecture.—*Heber* says he was born at Modena, 145 , and gives only seven of his prints—but Bartsch swells his Catalogue to sixty-eight articles, besides duplicates ; but I confess I think

so meanly of both him and *Robetta*, that I never placed one of either in my portfolio.—Yet I shall not omit reporting this Lombard, notwithstanding his works, as far as I have seen them, are very poor, and merely mechanical without taste, and so loaded with bad architecture, that they prove he had seen little of Italy :—except in a very few instances, all the compositions almost being feeble and worthless.

I cannot therefore bring myself to wade through this unprofitable catalogue, where most of them are sufficiently distinguished by his vanity, which seems to have equalled his ignorance of art—their antiquity and little value appears to have contributed to their scarcity, not their merit : and we must receive, after all, with caution, nineteen of the Life of Christ, and the fifteen copies, or retouched ones, as well as the twenty of the Life of the Virgin ; for inserting which, without monograms or marks, *Bartsch gives us no authority or measures*, so that we are left to doubt if he ever saw the prints he speaks of !—Above all, I have reason to believe that he is mistaken in attributing No. 23, page 268 of his 13th Vol. the *Judgment*, to this master, as I have examined that print attentively, and find it in no respect to resemble *Nicoletto*, but actually to be by the copier of the Prophets and Sybils at the British Museum, the originals of which were probably by *Baccio-Baldini*, and who, (viz. this copier), resembling exactly the engraver called *Pollajuolo*, in the battle, has been set up by some for him, but who in reality partakes more of the style of the *Brescian Friars*, only so much harder as to render it likely that he was a disciple of theirs.

This Judgment is a print of near 20 in. by 14, English measure, and is very rare. Under each class of sinners LVSSVRIA . ACCIDIA . IRA . GOLA . AVARITIA . INVIDIA . SVPERBA, and thus may be easily known by collectors.

In Mr. Ottley's fine collection I once saw a print supposed by some to be by this master on account of the mark *IXI*, but without any good grounds for the belief, which was well designed, and was

Three Saints, a male and two females, seen frontwise.

Under { SANTE SEBASTIANAE
 { ORA . PRO . NOBIS .

I could never procure it, with all my industry ; but I doubt it being his,—it is too good for him.

Next comes

BENEDETTO MONTAGNA.

Born at Vicenza 1458 }
Died at Verona 1530 } Huber.

Gandinelli only says he engraved many things at the beginning of the 16th century.

Strutt calls him a native of Venice, and finds in his works some resemblance of Marc Antonio Raimondi's worst prints, giving only a catalogue of five of them.

Ridolfi asserts that he and Frate Bartolomeo painted in the style of Jan Bellino, but says nothing of his engraving ; also that *his Brother Bartolomeo* surpassed him as a painter, and that *Jacopo*, also a scholar of Bellino, was a painter in the same manner as his master.

Vasari, page 523 of the second part of his work,

vol. I.—speaking of the generality of the Venetian and Lombardy painters, says, that *Bartolomeo was of Vicenza*, but lived always in Venice, and painted much there and at Padua, in the church of S. Maria D'artone; so that it is not very improbable that *Benedetto* might have sometimes worked from his brother's designs, which, I think, accounts for the very great difference we perceive in the merits of them, some being really worthy of the Bellini school, others quite feeble and ill composed; unless indeed, which I almost suspect, both engraved, or that *Benedetto* so entirely changed his style and improved his hand at one period, *that even Marc-Antonio might have studied his sweet graver*. As an instance I allude to No. 10 of *Bartsch's* Catalogue, a print which, although I could never procure, to add to my collection, I have often contemplated with pleasure; and as I find some of those marked B. M only, to be quite different from some marked *Benedetto Montagna* at length, I cannot help thinking those with B. M are *Bartolomeo's*:—for instance,

1. *Abraham's Sacrifice*, which will be found in the volume of Dr. Monro's prints at the British Museum, (at least a large fragment of it) is carefully and learnedly engraved, though drily, and is marked B. M.—In the centre Abraham, already prepared to fulfil the commands of his Maker, looks towards an angel, who from the left arrests his arm.—Isaac naked, kneels on the altar, seen in profile, with his hands joined and elevated. On the left of the print are seen two men who lift up their eyes to the angel, and are accompanied by an ass, whose head only is visible.

2. *David* playing on a harp that rests on his knees.—On the left his throne under a portico. A kid on the right, landscape and buildings. **BENEDETO MONTAGNA.** 6.2 by 4.

3. *The Nativity.* The Virgin in the middle, holding the Infant with both hands. A shepherd on the left, and two angels adoring, — buildings, &c. **BENEDETO MONTAGNA.** 6.2 by 4.1.

By the style of these two, one would almost think he *only marked as publisher*, they are so different from the Abraham.

4. *Christ on the Mount.*—He is praying on the top of the Mount, turned to the right, an angel presenting him a cross.—The three disciples sleeping: St. Peter on the left, his right hand holding the keys. A stone tablet, with *Benedeto Montagna.* 8 by 5.7.

5. *The Virgin surrounded by Angels*—front view, left hand raised; six angels and four cherubims; in back ground a walled city. No mark. 6.4 by 4.6.

6. *The Virgin seated*, points with her right hand to the sky. Houses at the foot of a high mountain. **B. M.** in the middle below, a little to the right. 7 by 4.5.

7. *The Virgin, half length.* The Infant is naked and sits on a wall, while she worships him, holding a small bird. Behind is a curtain. No mark. 7.5 by 5.9.

8. *The Virgin*, in a landscape.—She sits on a carpet extended on the grass, embracing the Infant. Near her, on the right, is St. John, with a small cross made of cane. St. Joseph, half view. Above is *Benedeto Montagna.* 7.9 by 5.

9. *A Holy Family.* The Virgin sitting under a

dead tree with the Child on her arm, who places his hand on the head of Joseph kneeling in adoration. On a tablet suspended on the left is Benedeto Montagna.

10. *St. Benedict accompanied by Four Saints.*—He holds a cross in his right hand, and in the other a book. On the left St. Scholastica and St. Justine; on the right St. Maure and St. Placido,—they all are standing. On the step that supports St. Benedict, and in the margin below, are inscribed:—

S . SCHOLASTICA—S . IVSTINI .—B . M .—

S . MAVRO—S . PLACIDO—M .

This B . M . may be for *Bartolomeo*, and the M at the end for the engraver.—It seems to have been taken from some altar-piece or large picture,—is full of fine draperies, and freer than any thing of the Bellini school;—finished also with strokes of the graver that are as elegantly lozenged, and sweetly cut, as any thing by Marc-Antonio—who, one should think, must have availed himself of such a correct manner—for doubtless he must have seen it. 13.3 by 8.5.

11. *St. Benedict instructing his fraternity.*—He is seated with a book on his lap, open, which he holds with his left hand, making a sign with the other: his disciples are seated in two rows in front of him, in a hall through a door of which we observe a Monk planting a flower: in front a tablet with B . M . 13.5 by 9.8.

12. *St. George*, standing in the middle, his lance in his right hand; at his feet the wounded dragon: in the back ground a boy holds his horse: on the left the Princess kneeling. B . M . middle below. 8.6 by 6.5.

13. *St. Jerome*, sitting, and resting on his left hand,

the other on his breast—his lion on the left. B. M. below. 9.8 by 7.3.

14. *Another St. Jerome*, sitting half naked on a fractured rock; a cardinal's hat on the ground. B. M. on the right. 10.6 by 8.5.

15. *A Centaur carrying off a Female*.—She is on his back, and a warrior attempting to release her;—a river and buildings; in front a helmet and mace. 5 by 3.11.

16. *A Satyr*.—He is playing on a flute to a female, recumbent in front, and chastising a young satyr; a panther also drinking. BENEDETO MONTAGNA. 6 by 3.10.

17. *A Centaur combating a Dragon*.

He has a female on his back, armed with mace and bow. *Benedeto Montagna*. 6.2 by 4.1.

18. *The Birth of Adonis*. Nymphs are receiving him from the trunk of a tree to the right. On the left a nymph with a vase, a landscape and buildings. This I have seen, and it is a poor thing. 6 by 4.

19. *A Woman and Satyr*. The female is like an antique statue, sitting on the bole of a tree, resting on one hand, and holding in the other a card; behind a satyr whose head only appears. B. M. on the middle below. 6 by 4.4.

This seems to be from the same legend as Albert Durer's Allegory; with two females and two satyrs; also two children, one with the bird.

20. *Apollo and Midas*.

Apollo is in the Venetian dress, crowned with laurels and performing on a violin. Pan on the left under a

tree — Midas and another. Benedeto Montagna. 6 by 4.2.

21. *The Rape of Europa*.—She sits astride on a recumbent bull, and as usual crowns him with a garland: one of her attendants stands by. Two cows and a rock, a castle, &c. Above in the middle BENEDETO MONTAGNA. 6.6 by 4.8.

22. *Apollo and Vulcan*. Vulcan sits on the left, his hand raised; in the other an iron in the fire. Apollo is standing on the right, accompanied by a Cupid. Benedeto Montagna. 6.8 by 4.9.

23. *Orpheus*,—holds a violin in his right hand, on which he plays with his left, (hence I think a copy). Lions and other animals on the left; a building burning in the distance. 9.7 by 7.2.

24. *A Kneeling Warrior*.

One knee only on the ground. B. M. on the left. 3.7 by 2.8.

25. *The Shepherd*—in profile, playing on his flute, under a tree—his flock before him: old buildings, &c. B. M. in the middle.

This I believe was one of the prints which induced Mr. Douce to believe him to be the designer of the prints to the Sogna di Polofilo.

26. *A Man Sitting* near a palm tree, his right hand resting on his knee; a cord is passed round the trunk of the tree. B. M. on the right below. 4.2 by 2.10. Early proofs have Guidotti for. (for *formis*.)

27. *A Family* near a spring.

A young female sits, on the right a naked child; behind her a wild hairy man with a long staff; on the

left a fountain.—Some legend perhaps. B. M. on the right below.

28. *Peasants contending.*

On the right of the print a female has seized the cap of a peasant, and he has laid hold of her's; between them a child lifts a sabre against the man. B. M. under the left foot of the peasant. 5.6 by 5.3.

29. *Two Musicians.* A youth in the dress of Montagna's times, with his violin; in his left hand his bow: he sits in the middle of the print, and addresses a young man playing on a horn, at the foot of three trees;—buildings, &c. Above Benedeto Montagna. 6 by 4.2.

This also is another of the prints that disclosed to the penetrating eye of Mr. Douce that *Montagna* was the designer of the Polifile blocks.—The subject was probably taken from the Georgics of Virgil.

30. *The Horse.*

A horse bridled, but without saddle, seen in profile; also an armed warrior: copied from Albert Durer. B. M. on the left below.

31. *The Man with the Arrows.*

A naked youth sitting in front, an arrow in his right hand—in the other some drapery: on the right behind, the trunk of a large tree, to which his bow is suspended: to the left above, a tablet with Benedeto Montagna. 7.10 by 5.5.

Thus I have waded through the long Catalogue, because few collectors have ever seen half of them,—and *Bartsch is answerable for their genuineness*—except a few that I have noticed as differing much from most of his; and I have given them, not as being *all* worth

possessing, (for some are truly worthless, on the plan I recommend to collectors who admire fine things) but on account merely of their scarcity, and the assistance they may afford in disclosing the authors of certain book prints that, until *Mr. Douce* noticed them, were I believe a riddle. I have no doubt that these artists *worked at Venice for many book publishers of their own times, and that they were the authors of the Ovid, in Folio, now in Mr. Douce's collection*, as well as of his Epistles in Rime, published by Johannem Tacuinum de Tridento M. D. XII., with his colophon by our artist, viz. St. John standing in front, holding his staff with its band, inscribed ECCE AGNVS . DEI . and a lamb at his feet: in the left hand corner, on the left of the wood block,

s	o
b	M

 in white on black, or Sculpsit Benedetto Montagna.

For this work in Italian there are twenty-three very pretty designs—slightly executed, but quite as elegant as those of the *Sogno di Polifilo*.

On the frontispiece, or title-page, is Ovid seated in the middle, crowned; over him inscribed OVIDIVS; on his left at his desk ANTONIVS; on his right VBERTINVS: it is a castrated edition in folio, which I bought at Venice, mutilated.

A more particular description of these rare wood-cuts will be found in the *Appendix*, as well as of another work in my collection, by another artist of that period who worked for a *Livy* and a *Boccaccio*, and signed F; and that nothing may be wanting to complete the list, I will here add some other prints by this master, which I

found mixed with the Titians of the British Museum,—prints which have escaped the laborious Bartsch and others.

1. *A Holy Family*. 8vo.

Six figures, with buildings in the back ground. A shepherd and two figures behind (intended for angels perhaps) : it is in the good square dry manner, inscribed above **BENEDETTO MONTAGNA**. See vol. Titian, British Museum.

2. *The Female Warrior*.—She has a corslet of scaly armour, and sits frontwise ; behind her an old man with a beard, who holds a long clubbed staff in his hand, the clubbed part resting on the ground ; behind him a well, and pump, whose spout runs with water ; an owl sits on the head of it ; a boy going off to the right hand ; old buildings, &c. On the top B. M.

3. *The Two Hunters*.—These two men, a wounded deer and a tree, make the whole subject : the deer has a long arrow in her side. Above *Benedeto Montagna*. 8vo. A feeble thing, with bad drawing.

4. *An Old Turk*, near a caravansera with two travellers ; a feeble composition also : *Benedeto Montagna* as usual in capitals.—And thus ends the most copious catalogue known of this master—or rather two masters ; for no one who saw them would consider these two last, and many others of the same stamp, as produced by the same graver that executed the 1st print, viz. *Abraham*, or the *St. Domenic* and his companions. Whatever Bartsch or any other may assert, who there is much reason to think had little judgment as to the merits of artists as to execution.

I shall now proceed to notice, in the order M. Bartsch has placed them in his extensive catalogue, other prints of those times, and first what he entitles,

1.5.0.7 FA.

The Bacchante—so well known, who places her right knee on the head of a column, and contorting her body throws back her head, whence her long hair flows backwards in the air, in her right hand holding up a little statue. The base is ornamented with basso-relievos, in the middle of which are the letters A. D. M., and on the left hand below 1507; it is a very middling performance, and the letters have been said to stand for Andrea di Mantua, or Andrea Mantegna, but without any corresponding reason. 12 by 6.2. Next comes his artist, whose mark is

P M

The Trumpet. A cuirassier is blowing a trumpet, on the flag of which is the cross. He is mounted on a winged dragon, with the horns of a ram, and the legs of a lion, and turns towards the left. P. M. in the middle below. 5.10 by 3.2 Next is the monogram P. P.

P. P.

Of this engraver he gives us three rare prints, none of which I could ever procure; and adds—we dare not decide that these three prints belong to the same master, or whether the P. P. stands for the designer or engraver.

Zani, in speaking of a print which he saw at Bassano, in the cabinet of Count Anto. Remondini, and which, from his description, we have added to the Catalogue,

is of opinion that Pet. Perugino was himself the engraver (see *Materiale*, page 129) ; and Lanzi also thinks Pet. Perugino is described by the two P's, but he considers them only as referring to the designer. M. Bartsch thinks that only the third mentioned print, which he calls *the Power of Love*, has any semblance to his style of design ; and that the correct manner in which it is executed by the fine cuts of the graver, gives it all the appearance of being the work of a draughtsman rather than a professed engraver ;—for my own part I am inclined to think with *Abbate Zani*, after a close examination of the last mentioned print, now I believe in Mr. Woodburne's collection.

The Lion Hunt.

On the left is a youth on horseback, accompanied by a dozen others.—He fronts us in the centre with four horsemen, who pursue the lion, that is on the right hand, near a wood, and depresses a dog with his claws ; on the same side on the foreground are two shepherds, kneeling by two cows, and playing on flutes ; one cow reposes, but the other is on her feet ; before the first a naked man sleeps on the earth ; in the middle of the foreground, among the three youths who pursue an animal on foot, there is one who lifts up a man that has fallen from his horse ; the back ground is a mountainous country, with two cottages at the feet of them. The letters P. P. reversed are so joined by a line that they resemble almost R R, and are delicately engraved in the middle of the bottom of the plate. 5.2 by 4.4.

A Bacchanalian Scene.

Silenus is carried by the Fauns, and a satyr. On the right a man, whose feet are in water, is trying to take on his shoulders a female remarkably fat ; between this group and Silenus, a man is carrying another ; to the left two fauns, one of whom plays on a tibia. The mark R . R . is on the right hand below, on the stump of a tree. 8 by 5.5.—It is a copy reversed from one by Andrea Mantegna, before noticed, closely imitated and well engraved.

The Power of Love

Is a name commonly given to an emblematical subject, which probably is ill applied, but which it is at any rate difficult to explain.

In the centre of the picture a youth is standing on a pedestal, holding a torch in his right hand, and in the other a crescent, in the concave part of which is the figure of a horseman galloping : an old man kneeling, presents to the youth, from another pedestal, an idol which he holds with both his hands : on a third pedestal lies another aged man, seemingly sleeping : on a fourth, to the right, sits a female with a child in her arms, and two other women stand by her, one of whom carries her child on her shoulders, the other one on her left arm ; two others carry vases on their heads : on a fifth pedestal on the left of this strange print, stand side by side, a man and woman without any drapery ; the woman has a large vase : in front, on the same side, a naked man is seated on horseback, having a led horse near him : in the front also on the right hand, a girl is

bathing her feet in a rivulet : a little nearer, in the midst, there is a youth who reposes on the earth, his head resting on his left hand ; and many other figures are interspersed among those we have described ; one of the most singular of which is a man whose left thigh is converted into a *living hare*—he reposes on the front to the right.—The back ground is a temple, or amphitheatre, open at the top, and magnificently ornamented by columns of different forms, decorated and surmounted by bas-reliefs and little statues ; women and children of all ages, in great numbers, surround it, holding torches.—The piece is remarkable by the vast variety of attitudes of the numerous figures that compose it, as well as by the correctness, precision, and grace of every part of the design ; and the shades being produced by the most delicate application of dry point, which makes the whole appear like a pen and indian-ink design, very highly finished. In the centre below are the letters P . P . united by a flourish. 8.6 by 6.7.

It seems that at Vienna, in the imperial collection, there are two proofs widely differing.

In the first, only the upper part of the two P's are seen ; the second has been taken from the plate after it had been retouched by punches, by some goldsmith, who has spoiled the thing, particularly as he has left it unfinished. The figure of the youth who holds the crescent—that of the old man kneeling, who offers the idol—five figures on the foreground on the right, and the architecture on that side, are in their original state, but weak and worn by printing ; in this print the P . P . and the waving line that joins them, were very distinct.

Hopfer has made a bad copy of the print reversed.

The *Abbate Lanzi*, speaking of a print by this scarce master, (tom. 1. p. 83) which we have never seen, says it represented

The dead body of Christ taken from the cross, composed of five principal figures, and is marked at bottom by the two letters P. P. united by a species of knot. 7.6 by 6.2.

The master which here follows, in Bartsch's Catalogue, is so much beneath the last mentioned, that no collector who collects for the sake of composition, or fine execution, will ever think of placing him in his portfolio, except as the supposed necessary link to a chronological series;—they call him

NADAT, or the Master of the Rat Trap,

because his monogram is a trap with a rat in it, and the monosyllable NA . DAT . which some author has called *Natalis Dati*,—an artist unknown to the historians of the art—and they might as well have attributed those designs to *Nello di Dino*, the companion of *Buffal Macho*, of facetious memory. Bartsch says it is a *Rebus*, and difficult to explain; let us therefore proceed to the prints attributed to this engraver, if such an one there were.

In the imperial library there exists a first proof of the print attributed to him, called

The Two Armies—on which, written with pen and ink, in an ancient hand, ROTA DE RAVENA 1512, which M. Bartsch supposes to be the designer or engraver's name, and the Rat, RATO, to allude to it; he

also thinks that this inscription proves him to have engraved earlier than Augustino Venetiano, and although the second proofs are dated 1530, yet from their bad condition he thinks it was added after the plate was worn; on the same print on a stone are engraved T N. The first of these prints is

The Virgin and St. Ann.

They are sitting side by side on an altar placed in a recess between two arcades, through which you see, to the left, the angel appearing to Joachim; to the right, one appearing to Joseph; in the middle at bottom is a tablet thus inscribed:—*Gratia . ex . qua . haec . &c.*; a second tablet is carried by an angel through the air, inscribed *Redi . ad . concives tuos Joachim, &c.*; on the right a third tablet—*Filii . Davit . ne timeas, &c.* Below is a rat-trap with a roll, marked NADAT. and in the middle of the margin below, Ant. Sal. Ex. for Antonio Salamanca Excudit, who was a print-seller in Rome, as is well known, about 1530. 8 by 5.4.

The print of the Two Armies.

On the left an army faces one on the right below.— On the left also, on a piece of artillery, are engraved the letters T. N. On a piece of stone, and on the foreground, near the centre, NADAT, with the trap. There is also another proof, where the label on the trap is lengthened, and the lengthened part marked 1530.

A third has Antonio Salamanca under the trap.

Augustino Venetiano has copied it also the reverse way; and A. V. and 1518. engraved in very minute

characters on the most distant flag in the middle of the print. Hopfer has also copied it.—He adds, this battle has been called that of Charles the Bold, but it is more probably that of Fornove, on the Sporzano, in the dutchy of Parma, gained by Charles VIII. in 1495, against the confederate princes, composed of the troops of the Papal dominions, those of Naples, Spain, and Urbino: it is a clever thing.

E, N, 1515,

Is another old engraver, little known, of which he gives one print only,

The Nativity.

The Virgin kneels on the right of the print, worshipping the infant Christ, with uplifted clasped hands—who is extended on some straw in the middle of the print (an old and common design). St. Joseph on the left, resting with both hands on his staff: behind him an ox, of which only the head is seen: on the back ground buildings. The whole length of the print the letters E. N. over which is 1515. are engraved above in the middle. 15.7 by 10.2. Qy.

See Monogram, Plate II. No. 7.

M. *Bartsch* says this master probably only engraved two prints described by *Heincken*, in his *Idée Générale*, p. 233; and he considers him as a very ancient engraver,—his name Lucca Fiorentino; whilst *De Murr*, in his *Journal des Arts*, &c. Tom. II. p. 247, speaks of them as being engraved before 1472, and thinks they belong to the last period of the fifteenth century, because

they resemble, he says, Robetta's manner. What shall we say when doctors disagree? especially when we are strangers to the originals, and almost doubt their being Italian works.

These prints are,

1. *Herodias* standing with her back to the spectator, and who turns her head to the right to view that of St. John, which she carries on her hands in a dish. 8 by 4.5.

2. *A Female Sitting.*

Large drapery, and long hair in knots falling over her back; she lifts up two children and embraces them; in the middle is a rabbit, and an escutcheon with the

monogram . 8 by 6.5.

A few more strides, and we shall come to things better worth describing and collecting; and when we have passed this long bridge (from the Mantuan Marshes to the high Roman ground) we shall begin again to breathe an air wholesome to artists, and collectors who feel like them.

ROBETTA.

It is with real weariness I compose this article, for he has so little of Italian or fine taste, that I never could bring myself to place his works *in my own collection, now at the Royal Academy; and of which we shall now soon proceed with the Catalogue*; yet since they belong to the adopted series, I shall wade through all that *Bartsch* warrants, and some other catalogues display.

Bartsch asserts that Vasari says he was a Florence goldsmith, the friend of Francis Rustici, and that he flourished about 1520; but I have not been able to trace such an assertion in Vasari's early work—Rustici, the sculptor and architect, being only mentioned with high praise, as he deserved, at the end of the Life of Leonardo da Vinci; and is it likely that such a miserable designer as Robetta should have had any intimacy with such men without acquiring some spark of the Italian style?

I would rather think there has been a mistake, and that the prints with this name are the work of the scholar of some German artist of the day; I shall therefore only concisely offer the list, nearly, I believe, complete.

1. The Creation of Eve—without his name. 6.2 by 5.1, *French measure*, as all from Bartsch are.
2. Adam and Eve expelled Paradise. No name. 6.5 by 5.1.
3. Adam, Eve, Cain, and Abel. RBTA. 8.8 by 6.4. There are met with two impressions, varied; in the first the sky is a blank.
4. Ditto. without mark. 9.3 by 6.6.
5. Ditto Ditto. 6.5 by 5.2.
6. Adoration of the Kings. ROBETTA. on the cap of one of the magi. 11.2 by 10.2.
7. The Nativity. No name. 9.9 by 6.4.
8. Christ baptized in Jordan. RBTA. 11 by 8.
9. Christ parting from his Mother. RBTA. 9.8 by 8.
10. The Resurrection. RBTA. 11.1 by 8.
11. The Virgin. ROETA. 4.6 by 4.9.

12. The Virgin. RBTA. 7.3 by 5.11.
13. The Virgin and Angels. No name. 9.3 by 6.9.
This is the best I have seen of his prints, and is perhaps the only one worth having.
14. St. Sebastian and St. Rook. No name. 7.10 by 5.2 ?
15. Faith and Charity. RTBA. 7 by 6.3.
16. Ceres. RBTA. 6.8 by 5.1.
17. The Youth tied to a tree. RBTA. 8.9 by 6.4.
18. Venus and the Loves. Faint marks of Name. 9.2 by 6.7.
19. Apollo and Marsyas. RBTA. 9.6 by 6.9.
20. The Judgment of Hercules. 9.6 by 6.7.
21. Hercules slaying the Hydra. RBTA. 8.7 by 6.10. There are varieties of this.
22. Hercules and Antæus. No name. 9.5 by 7.1.
23. The Lyre on the Altar. RBTA. 7.9 by 5.
24. The Old Woman and the Lovers—in which this feeble composer transfers one of his own figures, in No. 22, a child in convulsions.
25. Love binding a Man to a Tree. A pallet, with **RORETA** suspended to a branch. 11 by 10.3.
26. Mutius Scævola. RBTA. 9.8 by 5.10.

To these *Strutt* adds *the Golden Age*, a large upright plate; and justly says, the scarcity of Robetta's prints alone gives any value to them; but it is curious that, whilst he suspects him to be prior to Pollajuolo, he speaks of his flourishing in 1610!

I expect only the thanks of the dealers for this catalogue of miserable rarities. Huber gives little of him but hearsay, and Solimena does not think him worthy of a place in his dictionary!

The Engraver of 1515

Is another of these uninteresting artists, yet possessing a far better taste than the last.—Not even the indefatigable *Zani* has been able to trace any thing of his name or country.

Strutt took him for *Maso Fineguerra*, and *Heineken* for *Sandro Botticelli*.—All that is known of him, is, that one of his engravings is dated 1515; and they make out a list of thirty-six—how true I know not.

1. *Hercules* slaying *Nessus* the Centaur. On the foreground, on the right, is a shield. 7.3 by 5.10.
2. *Hercules* and *Antæus*. *Hercules* has his back to the spectator, and elevates his antagonist in the air: to the right the lion's skin, appended to a tree. 7.7 by 5.4.
3. *The same subject*—reversed; the skin is suspended to a branch of a tree, against which reposes the bow and arrows. 5 by 3.3.
4. *Hercules* carrying the column on his right shoulder, which he sustains with both hands; near a pedestal and part of an entablature on the left. 10 by 6.5.
5. *Hercules* and the Philosopher, who sits measuring with a compass some diagram; while a figure, that I rather think is *Atlas* than *Hercules*, supports before him the globe of our earth. 5.4 by 4.2.

This is the identical print described by *Strutt*, and copied in his book—which he suspected to be the work of *Maso Fineguerra*.

6. *Mars bound by Cupid.*—He has bound him, and despoiled him of his arms; the bow and arrow-case of Love are suspended to a branch. This is a very respectable design, and was in Mr. Lloyd's rare collection.
7. *The Terminus of Pan*, on a pedestal ornamented by trophies; on the right a dry tree. 8.1 by 5.6.
8. *Satyr and Bacchante* caressing. Three other satyrs are drinking, and a child. 4.4 by 3.7.
9. *Satyr and Nymph.*—She reposes by a fountain, and with one arm embraces a bust; a vase with two handles to the right. 5.11 by 3.6. Qy.
10. *Satyr and Female.*—He is playing on reeds, a female suckling a child opposite, and with her arm embracing the neck of another satyr; a tablet suspended to a tree. 7.5 by 4.4.
11. *Combat of Tritons* on marine horses: one on the left has a helmet, and a syren behind him who extends her arms and screams.—His adversary is armed with a tree in his left hand, and a shield; on his right another syren is near him. 6.6? by 4.9. I never saw this, but it seems to be the idea of Mantegna's battle of Tritons.
12. *Cleopatra.* On the statue above, of Priapus, on the right, is inscribed 1515, and below *Cleopatra*, written along the side, ascending. 5.6 by 3.9.
13. *Fortune*—a naked female, on a winged globe, on the sea.—She holds a sail and a mirror, as we see in Bocchius's emblems. 7.10 by 5.9?
14. *Good Fortune*—a female with a horn of abun-

dance touching her left shoulder ; at her feet to the right, a vase. 5 by 2.8.

15. *The Mother.* A naked female and child, sleeping at the foot of an altar to Priapus. To the left is a fountain, and a satyr playing on a violin. 6.7 by 5.4 ?
16. *The Knight* riding to the left, followed by a dog, who scratches his head. 7.3 by 5.6.
17. *The Battle.* Four warriors on horseback, combating with two footmen ; he on the front parrying with his shield the stroke of a lance from one on the right—a horse is killed under him ; back ground a forest. 11.6 by 8 ?

This is in the British Museum, N. 36 of the 1st volume of Old Masters ; it is a fine thing, and resembles the style of the Florentines—full of fire, and may probably be the work of Ghiberti.

18. *The Equestrian Statue.* A female crowned reposes on the right, resting her left arm on a couching lion, and holding a cornucopia in her right hand. The statue proceeds to the right. The female and the lion are only in outline. 10.8 by 7.8. I saw it in Mr. Lloyd's recherche collection.
19. *The Astrologer,* who has a grand beard and cap, points with a branch of laurel to a star on the left : a winged female sits on the ground, resting her arm on a sphere : on the right a tree, on the left a castle and a rock. 4 by 3.2.
20. *A Trophy.* A cuirass, casque, halbert, &c.—It

is in the British Museum, page 1, first vol. of Florentine Masters. 3.10 by 2.7.

21. Another - - 3.9 by 2.11.

22. Another, surmounted by an eagle. 4.3 by 1.10.

23 to 36. *Pieces of Architecture*,—are fourteen prints of various sizes—a species of arabesques of figures and architecture mingled. No date or mark; in general 6 or 7 inches high. One with a Corinthian capital 15.6 by 8.1.

And here having, in a very long digression, come to the end of those prints which are generally ranked among the more early performances of the graver—I would willingly conclude this division of the Catalogue, but that I am tempted to add one more, that has been considered as an unknown engraver, but what Bartsch calls of the style of *Nicoletto di Modena*, at page 83 of his 13th vol.—in my opinion without reason or judgment, having often carefully examined it at the *British Museum, among the Old Masters*—although I never was able to procure it to add to this collection, where I should have placed it as a jewel of its kind, being more like the work of a fine draftsman of the school of Mantegna, and worthy of his graver for correctness of expression, and understanding of the direction of fine contour,—the heads and hands being masterly, the hair finely varied in its masses; and to look at it without prejudice, one might almost think *Leonardi himself had for once taken up the graver*, so elaborate is every part, even to the dog, in the foreground, who is gnawing a bone.

The subject is

The Last Supper,—of Leonardo da Vinci—of which there are *three engravings*:—the two first, N. 26 and 27 of Bartsch's Catalogue, both very badly executed; one of which is 14.10 by 8.10 French measure; the other 16.2 by 11.9; *but this I so highly commend is an oblong, nearly about the same size*—one peculiarity of which will serve to distinguish it from the others, viz. the letters of the inscription are light, and shaded by lines in diagonals, in their thickest parts, instead of being solid black strokes.

There are three arcades in the back ground, the ceiling is pannelled, and a blank window on each side the room; and the inscription on the table cloth is thus written—differs from either.

AMEN DICO VOBIS Q¹AVN²
VESTRVM ME TRADITVRVS Ē.*

* Museum, N. 83, 1 vol. Old Masters. *Leonardo da Vinci's* last Supper, from the drawing probably of the picture at Milan.

In the bottom of this long print, about 17 in. by 8½, are three windows with views beyond, much like the Supper of Raffael—the middle window having an arch-like pediment.

The Apostles are ranged along the table, with the feet appearing below the table cloth, but which table has also its legs,—whereas in Raffael's there are none. A table cloth, with its marks of folds, extends the whole length, in the centre of which is a label with an inscription,

AMEN DICO VOBIS Q¹AVN²
VESTRVM ME TRADITVRVS Ē.

These letters are well cut, and the thick parts shaded with transverse lines. This valuable print M. Bartsch, in 13th vol. page 83,

The subject of this composition is too well known to need a description ; and, fortunately for the country and the arts, the President and Council of the Royal Academy have placed in their great room the only good copy in Europe of the now ruined original picture at Milan.

An artist of the name of *Putenati* has, in 1818, published a basso-relievo on fine mixed metal, in imitation of bronze, probably copied from the noble engraving of R. Morghen, which in miniature gives a good idea of the composition : it was published, I believe, at Paris, and contains all the detail of the picture minutely depicted in a space of $5\frac{1}{4}$ in. by $3\frac{1}{2}$ in.

calls a second repetition of N. 26 of his Catalogue, where he gives three, and specifies this N. 26 as very ill engraved : his N. 27 we have, and it is literally very worthless ; but this, which he calls a second repetition of these ill engraved prints, I find most beautifully executed, and engraved with such care and elegance, that one might be pardoned for suspecting Leonardo to have engraved it himself—the outlines being all extremely correct, and the expression of both heads and hands excellent.—The style of the hair is exquisitely laboured and finely detailed, the draperies attentively followed up, and well hatched with clear strokes, and if it is not by the painter himself, which might be, it is at any rate like his best drawings. M. Bartsch, very unaccountably, says it is in the taste of Nicoletto di Modena—whose works, as attributed, it does not resemble at all—but of any one, comes nearest to *Jno. of Brescia*. The Museum impression is rather pale, but perfect : the copies are worth nothing. In this print there are no side doors, but four blanks for windows on each side. The ceiling squared and ornamented, and no saints or Madonna over the windows, on circles, as in the copies. The dog gnawing the bone, on the right side, is highly finished.

Let us now proceed to that dry, but carefully etched set of prints marked B, which I place before those well known ones whose monogram is B on a die, by Strutt called *Dado*, after Evelyn, I suppose, *Dado* being the Italian for a die; whose author I shall make some attempts to discover.

These that follow are early and pure etchings, and represent the Seven Sciences.

No. LXIX.

A naked female seated on a stone, measuring with compasses a globe; a sphere is on the table before her; and on her seat is the Roman letter B; in the right hand corner is a small stone with a date of 1544; in capitals below inscribed

ASTROLOGIA. REPERTOR. EVIT. ATHLAS.

Size $4\frac{1}{2}$ by $6\frac{1}{2}$.

No. LXX.

Another female sitting before an organ, a music book open in her hand; in the left is a pipe like a fife; at her feet a violin; before her a mandoline; on the right hand corner is a cubical stone with the B on it; underneath is inscribed

MVSICA. INVENTOR. ORPHEVS. ET. LINVS.

No. LXXI.

Another, a naked figure—a female holding a circular ball with both hands; before her a tablet with the letters of the alphabet.

No. LXXII.

Another female, sitting, with a pair of scales in her right hand, and a roll, or volume in her left. No sky—inscribed

DIALETICA . INVENTOR . FVIT PLATO . ET
PORPHIRIVS .

No. LXXIII.

Another, counting with her fingers, seated on a block of stone; a curtain before her; the letter B on the seat; on a tablet sideways inscribed

RHETHORICA . INVENTO . RES . APVD
GREGORIAS . HERMAGORA APVD LATI
TUL CICE . for Tullius Cicero perhaps.

No. LXXIV.

Another sitting on a squared block, a curved wall behind her, holding a square in her left hand, and a plumb-line in her right, inscribed

GEOMETRIAM . AB . AEGIPTVS . PRIMO
INVENTA EST .

No. LXXV.

Another female sitting.

These seven prints are very rare,—the two first I purchased from the Scutlary collection at Parma, where they were attributed to the hand of *Primaticcio*—B, it was said meaning Bolognese: they are masterly and free for the time, and being evidently bit in at one biting

of the aquafortis, look very much like the attempt of a painter ;—the composition is at any rate like that of *Primaticcio*.

BALDASSARE PERUZZI, or B. SENESE.

Painter, architect, and engraver.

Born at Volterra 1481.

Died at Rome 1536, as reported, by poison.

Being both architect and painter, this genuine artist furnished plans for several churches and palaces at Sienna, Florence, and Bologna as well as Rome, decorating them afterwards with paintings, of which some are engraved, particularly the Adoration of the Kings, by Augustino Carrachè, in seven pieces. Pope Julius the Second was his patron, and his best piece, the Virgin ascending the steps of the Temple, is now in the church of the Madonna della Pace at Rome. In the lodge of the palace Chighi he painted, in two colours, some genii, that all the spectators took for bas-reliefs in plaister ; he was buried at the Rotunda in Rome, near the tomb of Raffael. Some author had said he engraved on wood, but that is a mistake, as that attributed to him is known to be by Ugo-di-Carpi.

Mr. Fuseli, in a note on Pilkington, asserts that *it has been proved against Vasari*, that Balthasar was a citizen of Sienna, born in *Accajano* in the diocese of *Volterra*, and adds—“ His frescos approach the style of *Raffael*, instancing the judgment of Paris, in the castle of Belcaro, and the celebrated Sybil, of Fonte

Giusta of Sienna, whose divine enthusiasm has never been excelled."

See also Lettere Senesi, Tom. 3, page 178.

But I shall have occasion shortly to speak more of this great artist at large, whose talents have been so little appreciated.—Proceed we now to the only ancient print, the design of which is ascribed to him by the engraver, whom many think to have been himself, and which if we are not able to confirm, *must, I think, have been the early work of Marc Antonio.*

No. LXXV.

Apollo, Minerva, and the Muses, with Hercules driving out Avarice from the gates of the city of Rome.

My copy is an engraving—the drawing and whole composition entirely resembling all the prints with the B on the die, and has that engraver's mark in the corner. There is another edition of this plate retouched by him, who has been called *Marco di Ravenna*, and who seems to have since worked over again most of the plates with this little understood engraver;—on this some *after publisher* has inscribed it—*Balthasar Perutius senen inventor.*

Now as this design is acknowledged to be his, and entirely corresponds with almost all the other prints marked B with the die, we may be allowed to attribute them all to the same hand, from this to the Cupid and Psyche; neither is it very unreasonable to suppose that a man of such general talents, who was born but a few years before Raffael, who had the best masters, travelled much, was employed by the Popes, and particularly

noticed by *Chighi*, the rich merchant, who employed none but men of great abilities at the Little Farnese, should find his engravers as well as *Raffael*; neither is it at all surprising that their system of composition should so much agree that many have thought none but *Raffael* could have been the author of these elegant illustrations of *Apuleius*;—but while many of these designs equal that great master in point of grace and composition, the figures are generally more robust, and do not partake at all of his character of heads, being deficient in grandeur and elevation, although always worthy of any master as far as natural grace and expression extends.

The design of which we are speaking, delicately hints at Rome being the seat of *Apollo* and the *Muses*, by his introducing a distant view of the *Rotunda*, ornamented, as many of the *Cupid* and *Psyche* are, with *Balthasar's peculiar style of architecture* in the gateway—another specimen of which we shall soon find in the two warriors fighting with short swords in a hall, where is almost a copy of that last piece of architecture spoken of.

The principal muse in this print, resting on a stump of a tree, is a copy from an antique one now existing in the Pope's Museum—and the habit of *pointing with the index finger* is observable in all the designs engraved or etched by this hand.

Under the print are eight lines, commencing—

“ *Quella che il secol primo,*” &c.—the sense of which is—“ Those who, living under nature, the common parent, rendered themselves worthy the age of gold.”

“ That sweet way avarice destroyed, introducing, with falshood, luxury and evasion, with double faces and their usual arts,—turning to Parnassus and its lovely family, Hercules drove her out with blows and rumour.”

Size of the print 7 in. by 9½.

No. LXXVI.

Apollo slaying Python—is a quarto belonging to a series of four prints, each having eight Italian lines under them; above is Venus instructing Cupid to wound the God for despising his bow; and on the left, in the clouds, a Parnassus, (*very like that which Raffael afterwards painted*) where Cupid is wounding Apollo as he flies; below in the landscape is *Daphne*, daughter of the river Peneus, wandering in the woods; under are eight lines, commencing—

“ Uccide Phebo il gran Piton serpente,” &c.

The die is under the dragon, without a B, but having *one dot* on the front face—its numerical order in the series before the retouching of Salamanca—which it is not common to meet with.

The original style of engraving is hard, dry, but firm and expressive, as well as decided.—The landscape by no means contemptible in point of character as a country.

No. LXXVII.

Peneus reposing on his Urn, a cornucopia in one hand, and a reed in the other—the three Naiads, his daughters, caressing him. The die is among the herbage on the right hand, with two dots, its number, on one of the faces. 8½ by 7.

No. LXXVIII.

Apollo pursuing Daphne. Peneus is in his grotto; in the distance the maid is converted into a laurel, which rises from her hair and fingers;—there is exhibited in this much motion, produced by the flowing lines of the drapery.—The die on the right hand corner marked 3 by three dots. $7\frac{1}{4}$ by $9\frac{1}{4}$.

No. LXXIX.

Peneus consoled by four other rivers, who from their urns augment his stream. *Io* is seen walking in the back ground, and above is Jupiter descending with his eagle; a river god above in a cave; beneath these lines—

“*Hor Penneo che la figlia in arbor sentè, &c.*”

The die on the water, numbered with 4 dots on the face. 7 in. by $9\frac{1}{2}$.

These four subjects were probably part of the embellishments in fresco of Chighi's palace, whose taste seems like old Bocchius of Bologna; to have been prone to these mythological fables; and it is remarkable that in the first print of the series, one of the figures in the Parnassus, a female sitting on the ground, almost exactly corresponds with one in the Psyche set, No. 14, where she sits before Pan. In all the four prints the skies are made by straight lines, and the river Peneus is in that favourite attitude so often adopted by the painters of Italy,—from the antique basso-relievo of the Meleager slain,—by Mich. Angelo, in his Prometheus, Raffael, Titian, &c.; by this author also *thus early*;—it will be found in the *Capitol Museum volumes*, with

six figures, three dogs, and the boar—two figures, females, one on horseback, and a man in front with a massive club, striking the boar with great energy; it was engraved by Bartolozzi for the work.

Here should follow four other quartos, with eight lines under each, that undoubtedly were by the same engraver, with the die, though not so marked, all the *originals* of which are scarce, though copies are not so.

No. LXXX.

Apollo drawn by four horses, with a youthful Jupiter, thundering, above. Venus, on the opposite side, in a car drawn by a cerberus, a marine horse, a peacock, and an eagle: on the clouds is a swan, and above Cupid descending, his bow bent.—The design is very beautiful, but enigmatical. Under is inscribed, to explain it I suppose—

Venere e bella et e madre d'amore,
Il sole e bello, et e figliol di Giove;
Il sole e fatto Re de ogni splendore.

Queste riscalda, et questa sparge odor,
Et l'uno et l'altro fa mirabil prove:
Ed ambo duo son servo, et nullo toglio,
Chio* *medesimo* non so quel ch'io mi voglio.

No. LXXXI.

Venus sitting on a Rock, pressing her son with her right hand, whose head reposes on her lap. Three nymphs attend at her right hand—one sitting, two standing—one of which holds a pipe.

* Le medesimo.

To the left of the print Jupiter lets fall from his car, drawn by four horses, his thunderbolt and shield; Mercury above, and Ganymede on the eagle. B on the die, left hand corner.

This I take to be a copy from some other of the same set, but cannot guess the master; it is like the other, emblematical of the power of Venus. $8\frac{1}{4}$ by $6\frac{1}{2}$.

To this set also belongs one where two females ride in cars—one drawn by three peacocks, one by three doves (Venus and Juno). Cupid above in the air. Eight lines commencing—

L'uno mi prende, et l'altro mi tien stretto.
Un mi diletta, &c.

No. LXXXII.

Also probably belongs to them, one, where *Venus appears on the Sea*, in a shell, Cupid rowing with his bow, seated in a boat made of a quiver, his mast a dart, his sail a fillet, three zephyrs above. On a rock sits a figure in a grand attitude, strongly expressive of grief. Eight lines also—

Con tal destrezza amor trapassa & arte
Del mar ch'io spargo il periglioso varco, &c.

Generally marked A.V, or Augustino's copy from the B, which I never could procure. Again,

The phoenix on a tree in her burning nest, surrounded by thirteen animals; three birds on a branch; under eight lines commencing—

Che con sue penne fa se bei lavoro, &c.

The die on the left hand; no letter; a copy; the original I could never procure. $8\frac{1}{4}$ by 7 in.

These oblong quartos have been often copied, but the originals, I cannot doubt, were by the same artist and engraver.—These conceits were much still in vogue at the time A. Bocchius published his emblems by Bonasoni. The adventures of the gods of the Greeks were however long after food for the painters, and, like the Arabian tales, amused the wealthy both in France and Italy; witness the Farnese Palace, and the Gallery at Fontainebleau.

We next have by this author a fine print, which I should conceive belongs to the Four Seasons, a set, for this seems Autumn, represented by

No. LXXXIII.

Rome, a female in a rich car drawn by two lions, and resting her left foot on a globe surmounted by a zodiac, a pine-cone, and some corn in her left hand; beneath her feet are many domestic animals; in the background a farm, reaping, thrashing, corn going to mill, &c.; under it the favourite number, 8 lines—

Montr' il tuo Padre in quella in questa parte
Seguiti o Roma, &c. &c. $7\frac{1}{8}$ by $9\frac{1}{4}$.

Quere, might not this be one of the Months that *Balthasar Peruzzi* painted for Pope Giulio, in his Loggia?

No. LXXXIV.

Two boys, winged genii, a girl, and an ostrich; behind is a great festoon of fruits, grain, &c.; above two birds flying; one of the genii rides the ostrich, and holds his neck, receiving an apple from the other, who, kneeling

on one knee, holds the ostrich's leg, while the female genii is plucking the tail feathers and adorning her hair with them. B on the die, left side. Quarto oblong. 11 in. by $8\frac{1}{2}$.

Note.—Compare the kneeling boy's wing with N. 32 of the Cupid and Psyche, and it will be evident it was by the same engraver.

No. LXXXV.

Eight boys, winged genii, in a forest, part of them composing garlands; one has an apple, and one holds a dart uplifted; one is flying: it is an elegant composition. The die with the B towards the spectator's left hand. $7\frac{1}{2}$ by 11.

No. LXXXVI.

A Sacrifice to Priapus-Terminus: eleven figures and a goat; a satyress and a bacchante are dressing the terminus with garlands; on the left of the priest a satyr and Silenus approach, his lap full of grapes; behind them a faun blowing two horns; drunken fauns and a bacchante dancing on the right; a child embraces the pedestal against which the goat rests his head—under it eight lines—

Quanto honorato sei benigno Bacco, &c.

The die with the B right hand corner: it is an oblong quarto from some antique basso-relievo. $6\frac{1}{2}$ by 11, including the verses.

No. LXXXVII.

Eighteen genii, some winged; a noble frieze, probably intended for the Triumph of Hymen.

The car is drawn by two goats, and preceded by a lion.—First comes a boy carrying a lute, followed by another carrying a third boy on his back ; next a winged genius with a paper toy, followed by two others, one carrying a large basket of fruit on his back ; then one riding on a stick and feeding a goat ; after him a standard-bearer, then two winged genii blowing long horns ; in the car sits Hymen holding two torches, pushed on by three more, two of which are winged ; another follows sounding a horn, then one bearing a domestic cat, succeeded by another bearing a lamb on his shoulders and a vase under his arm ; lastly, another, a trumpeter. The B with the die right hand corner. 16 in. by 4.

LXXXVIII.

Its companion, equally fine as to design.

A boy holding a branch, drags another to the ground, who is falling from fear of another in a mask, and in a lion's skin.—Three others seem frightened, and another, masked, follows with a paper whirligig ; then two drummers ; two others playing pipes, and two attending ; another bearing a branch, and riding on a goat ; then two carrying standards, a castle and a label ; lastly follow two bearing a fine cage, with two birds in it—emblematic.—It seems to be a grotesque marriage, or *graphic* epithalamium, in imitation of the antique, and is very Raffaelesque. The B on the die right hand corner.

These two friezes I never saw retouched or restored, and always found them good impressions ; yet they are not at all common to be met with ;—the pair I am speaking of came from Sir J. Reynold's collection, and

probably had been painted in fresco on some house in Rome, by Balthaser Peruzzi. 16 in. by 4.

No. LXXXIX.

Two Roman Soldiers, armed with sword, shield, and helmets, fighting in a hall of fine Roman architecture, with a view through an arch to a distant country. A castle on a hill. The architecture decidedly that of *Peruzzi*. The die right hand corner, and the B on the top of the die.

No. XC.

Alexander offering a Crown to Roxana, who sits on an antique bed, while a winged genius is unveiling her, and another is taking off her sandal.—The idea of her attitude is evidently borrowed from the Bride in the *Aldobrandini Marriage*.

A torch-bearer and youth point to her; and here we see also traces of the fine gem of Bacchus and Ariadne. Alexander's attitude is graceful and heroic,—a genius leads him on, and behind him is Love triumphant, carried on a shield by four boys; two others carry his spear, and one is playing in his surcoat: beneath are eight lines. No B on this, yet evidently by him, or from his pencil.

Whom the poet was, I have not discovered; but as it may lead to a knowledge of him, I here give a copy:—

Ecco *Rossane* bella, ecco l'altero
Alessandro chi, suoi studi comparte
Non men soggetto a l'amoroso impero,
C'hal superbo, crudele horrido Martè.

Gli amori seguendo il doppio suo pensiro
 Scherzan con l'arme del gran Duca parte
 Parte a Rossanè intenti, il duro cuore
 Lempion di fiamme, e di soave ardore.

Vasari attributed it to Raffael and Augustino Venetiano. *Gandinelli* to Raffael and Marc Antonio; yet nothing is more likely than that it is by B with the die, from Balthasar Peruzzi—unless indeed there are three of this subject, which I never saw, having for twenty years sought for one, and at last found it on a bank at Rome. In the British Museum there is a good impression. 12½ by 8½.

No. XCI.

A Naval Combat.—Seven vessels in all, two of them seem boats attending, and are filled with naked men; four in one to the left of the print, and two in the other. The vessels are enriched with bas-reliefs of figures of marine deities. In the largest vessel is a castle full of soldiers. Two heroes are advancing from the opposite prows, armed with lances and shields—in all forty-two mens heads. The style is dry, but full of knowledge of the antique. This might have been from the *frescos at Ostia, mentioned in the life of Balthasar Peruzzi, as painted on the fortification*. I have seen in Mr. Nollekens' possession an impression of this plate, where under the margin is engraved RAPTUS HELENA written backwards, and no mark of the die;—this must be rare. The die with the B on its right hand corner. 15½ by 9½.

No. XCII.

Five Gladiators, combating as many wild animals.

A boar slain lays in the foreground, near the stump of a tree cut off, on which is inscribed (1532) see Plate II. No. 4. The animals are a bull, a lioness, a lion, and a bear, who is biting the head of a man that stabs him with a sword. The back ground a forest; two castles in the distance. Two of the gladiators brandish swords, one is striking with a club, and one is strangling a lioness. There is no B or die on it, but the print is *undoubtedly* by this master;—at Milan I first saw this print framed, with a plate glass over it, and a price had been given for it that would have startled our collectors, so highly do the Italians esteem good impressions of rare compositions of their old masters, especially when accompanied by expression.—I cannot but attribute it to B. Peruzzi's pencil. 11 by 16½.

No. XCIII.

A Frieze of Ten Boys, amorini and a goat, whom they have provoked till it has butted at one of them and thrown him down. Motto:—

Furor fit lesa sepius patientia.

Under (1532) as in the last, (see Plate II. No. 4).

This plate is often found retouched with Nico Van Aelst Scul.—Ant. Sal. exc. 10 in. by 3½.

SACRED SUBJECTS BY B WITH THE DIE.

No. XCIV.

Joseph's Brethren selling him to the Merchants, near the well where they had placed him to perish.

They are fifteen male figures and three camels.—Joseph is weeping, and the money paying,—the composition very natural and interesting; back ground a landscape, with shepherds feeding sheep on a mountain; a village on a rock with a bridge to it, a distant city, and no sky,—is an unfinished proof. Below the well B.V. 1533. 11 in. by 8.

This date is twelve years after the death of Raffael, whose design in the Loggia, at the Vatican, greatly resembles it in every part; yet the repetition of a figure pointing with the index finger *repeated six or seven times*, leaves no reason to doubt it to have been by Balthasar Peruzzi, no less than the mark.

No. XCV.

Christ instituting Peter as head of the church, who, kneeling, with uplifted hands, holds the keys.

Eleven of the apostles are standing, and the nimbus, or glory of the Christ, is *quadrangular*, an uncommon form; in some they include a cross, by way of distinction; the sheep are behind him; in the right hand corner is a castle, as near as possible resembling one on the left hand of the print of Joseph, last mentioned: the sky is unfinished—executed in right lines, as all were by this master, and is probably an unfinished proof of a copy. The B on the die is traced with double lines on the right hand of the plate. This composition so much resembles Raffael's cartoon of this subject, that one is puzzled to say whether it may not be his design germanized, or did he found his on some ancient design from which this also was derived?

No. XCVI.

An Annunciation—in a large chamber with one chair, and a basket full of linen, sheers, &c. The Virgin is sitting with a book before her, and has a *solid* nimbus; the angel with curled hair is descending gracefully through the door with long extended wings, and a lily in the left hand; an ornamented pavement; a dove descending in a ray of light. In the adjoining room is the mark of the die with the B.—An upright folio, and probably one of his earliest performances. 16½ by 12.

No. XCVII.

The Ascension of the Virgin. She sits on a crescent; two cherubs carry torches in the clouds; five other sustain her; below is the tomb, and eleven apostles adoring: it is an etching of an unfinished plate, very strong impression generally. The picture is said to be in the old French collection. The tomb is from a well known antique bath at Rome. The print, when finished by the graver, has always the die inserted, and it serves to shew to what extent they carried etching in these early times.

In the print I am tracing there is no B, yet it is his by every mark of style. 8½ by 11.

No. XCVIII.

The Feast of the Gods. Eight figures of deities, among which we can only discern the attributes of three—Venus and Hercules at the lower end of the table, and Jupiter at the head; near to whom is a youth pouring out of a bottle into a vase; at the other end of the table

is a man in a round cap, with a staff in his hand, to whom another, ill clad, (Poverty) is addressing a petition, and is, by Venus, referred to Jove. Three of the Hours are scattering flowers, and Cupid is coming out from beneath the table. There is a tripod table behind Hercules, with a cup, some fruit, bread, &c.—Architecture in the back ground. Under Venus, on the seat, is the mark of B. V. on shadow. $11\frac{1}{2}$ by $19\frac{1}{2}$.

This painting was in the Little Farnese, and was probably meant for the marriage supper of Cupid and Psyche: it has generally been attributed to Raffael, and although the general idea is the same as that N. 31 of the Cupid and Psyche, yet on examination it will be found to differ entirely in every figure except that of Hercules. The Hours are in the same places, but their actions differ, and none are conformable to the antique statues.—This supper is on the clouds,—the other, the large one, in a palace; and both might be by Balthasar Peruzzi, or one altered by the other, for neither have the grace of Raffael, or his proportions.

No. XCIX.

Medea sacrificing her Children: an oblong plate, of which very bad impressions are very common, and good ones uncommonly rare; it is from an antique basso-relievo—fifteen figures, and so carefully engraved, that I consider it as one of the *very best* of our engraver, B with the die. At the bottom the plate is cut sloping at the corners, inscribed,

ANDROGENAE . POENAS . EXOLVERE .
CAEDIS . CECROPIDAE . IVSSI .

$12\frac{1}{4}$ by $5\frac{1}{4}$.

No. C.

The Punishment of Marsyas.

Apollo sits, crowned with laurel, with his lyre of seven strings resting on his right thigh; before him, whetting his knife, a slave, (an imitation of the statue called the Grinder) who kneels on one knee; Marsyas bound to a tree by the hands; behind Apollo a nymph in a graceful attitude, and a species of altar standing alone; the back ground a landscape with a shepherd, and his flock at a distance; to the left a clouded sky.

The B and die on right hand corner. $7\frac{1}{2}$ by 11.

No. CI.

St. Antony fed by a dog.—An angel descending. B on the die. Qy, *St. Roch*?

Note.—In addition to this list there are the following; but as *I never could procure the original impressions*, I can only speak of them from the retouched, or rather almost re-engraved prints, published by *P. Thomasinus*, a merchant who attributes the designs, ignorantly, to Raffael, and gives them the mark of the die.

Aeneas escaping from Troy, with his father, his gods, and son; an upright quarto, under which are eight lines commencing—

Falso Sinon, Junone crudele, e fera, &c.

The B with the die right hand corner. It is fine, and remarkably scarce—a first proof.

The Triumph of Scipio over Syphax—an oblong quarto; many figures, with men blowing horns, and

prisoners bound ; the populace crowding the gates of Rome. B on the die, right hand corner.

A Battle of Horse and Foot under the walls of Carthage. The mark as above, in the corner.

To all these *Bartsch's* catalogue adds the following :—

The Descent from the Cross—after *Circignano*. Three disciples assisting—three ladders, the Virgin fainting in the arms of a saint, and three other females. On the left the letter B, and below a paper with *Nicolaus Circignani a pomerancius* inventor.

This I have had a recalco of, and as it is, I believe, nearly the only print by this mysterious master, to which we find the name of any designer annexed at length, I shall observe that *Baglioni*, speaking of him, says, at folio 41, according to the *Abecedario*, that he studied at Rome, and was an excellent painter in both the *Loggia* and *Vatican* halls as well as many churches, viz. St. Lorenzo in Damiano, the martyrdom of that saint ;—that he died 1558, aged 72. This design, like all the rest of the fine things by this engraver, is heavy, yet not without grace in the composition of the forms ; and had we not this plain inscription on it, it might just as well have passed for the design of Raffael, as several other by this engraver ; indeed all these ideas seem to be as old as the school of Mantegna.

The Conversion of the Centurion. He is at the foot of the cross to which Christ is fixed, between the two thieves, who occupy each one side of the print. The Virgin is fainting, surrounded by St. John and the holy women ; the back ground full of Jews and soldiers.

The letter B is on the right below, and the date 1532 on the middle of the margin.

Christ Sitting on the Tomb—near him the Virgin ; to the left St. John—a Calvary. The letter B to the left below 1532, in the middle of the margin below.

The Transfiguration, after Raffael, he also says is by this graver, although without any mark ; but I have reason to have my doubts as to this having ever been by this master.

The Virgin crowned, after Raffael ; she is supported by angels, with the infant in her arms, and other angels hold a crown over head. The B on the die, on the right below.

A second impression, published by Lafreri—very weak.

The Holy Trinity.—The Father having a sceptre in his right hand, and placing a crown on the head of the Virgin, who sits at his side—dated 1532 on the bottom of the margin. Also two copies of it without the date.

Christ declared Head of the Church—is the same as my N. 95, as it appears ; but he says the die is on it with the letter, and places it at the right hand below.—It may be the original, and mine a copy : he speaks also of a copy with quotations from the New Testament.

St. Barbara, holding a palm branch, and placing her hand on her prison. The die with the B on the left below.

St. Magdalen—seen in profile, and holding her box of unguent. The die and B on the left.

St. Sebastian—his hands bound behind him, and tied

to a tree, pierced by three arrows. The die with the B on the left below.

St. Roch—is my *St. Antony*.

He next gives us *Venus wounded by the rose-tree*—because of the date of 1532; and it may have been considered as his on that account, but is very doubtful.—Ant. Salamanca.

And twice more retouched.

Also N. 23.—*Bacchus surrounded by amorini*.—He says there are five of them—one who offers him wine; one crowned with laurel; to the right a terminus of Pan; the back ground a curtain: this also is doubtful.

At a sale in 1816, I saw in a book of prints, a plate of arabesques, with the mark of the die and B—quarto, published by Salamanca, dated, as in Plate II. No. 4, in the Venetian style of figuring a z for a 2; it had the following lines under, which seem to confirm my suspicion that they were, as well as many others, taken early from antique chambers, now destroyed, or, at any rate, imitations of such as we see in the Loggia of the Vatican:—

Il Poeta o Pittor vanno di pare
E tira il lor ardire tutto ad un segno
Si come expressa in queste parte appare
Fregiate d'opre et d'artificia degno.

Di questi Roma ei puo esempio dare
Roma ricetta d'ogni chiaro degno
Da le cui grotte ove mai non s'aggiorna
Hor tanta luce, e si bella arte torna.

Bartsch describes the whole of this work from the collection at Vienna, and makes their number *six*.—

Their size, 7 p. 9 lig. by 5 p. 3 lig. ; but he does not notice the mark of the B with the die on any, only the date 1532—the mark is however there. Among them there are a great many well designed passages, but not such as should induce us to attribute them to Raffael, as *Bartsch* does, in a sort of random way ; for Raffael's well known arabesques at the Vatican Gallery were in a very superior style of design, and these seem to have been intended for the *ornatisti*, a set of travelling painters in distemper, who made a trade then, and do now, of ornamenting chambers with painted subjects.—Here therefore may end all we have to speak of by this master, except the thirty-two well known prints of the Cupid and Psyche ; and it is remarkable that we find not a single portrait to attribute to his graver.

Having gone through, therefore, the examination of all those prints which I possessed, having the die with the dots, those with the die with the B on it, those with B . V . only, and that with the B . V . 1532, as well as that with the 1532, (old character) on the stump of a tree ; and of one or two others not marked at all, but which, in point of style of engraving, entirely agree with the others ; I propose next to compare carefully these with the thirty-two plates of the Cupid and Psyche, where we shall find abundance of evidence that the whole of the series were the work of one and the same engraver, except three of those plates, all of which are decidedly the work of *Augustino Venetiano*, and one was so marked before the eight lines were engraved beneath the plate (viz. No. 4), with his palette, which only differed in having a triangular handle, from that of

Marc-Antonio, and has the A . V . on it.—The other two seem to have been marked with the small letters only—A . V . without any palette, as many of Augustino's early prints were—and both being a little indelicate, he might not, on that account, choose to mark them stronger ; all these three marks we find on the *first impressions, and not erased in the second*, which were retouched so well by *Marco di Ravenna*, as to be almost entirely re-engraved ; for it is evident, on examination by glasses, that in many plates he altered the distances, and re-entered every stroke with a sharp graver ; but that none of the plates were quite newly engraved, the accidents to the plates and letters under testify.

As a diversity of opinions has long prevailed as to who were the authors of the twenty-nine remaining plates, it will be here proper to observe, that Vasari is the first who notices them, as follows :—

In his first volume of the third part of the *Lives of the Painters*, second edition, Giunta, 1568, page 309, at line 16, he says,

“ Fra molte carte poi, che sono uscite di mano à i Fiamminghi, da *dieci anni in qua*, sono, molto belli alcune dissegnate di un *Michele pittore*, il quale lavoro molti anni in Roma in due capelle, che sono nella chiesa de Tedeschi, lequale carte sono la storia delli serpe di Moisè — e trenta due storia de Psyche e d'amore che sono tenute bellissimo !

“ That is—among many prints published by the Flemings for the last ten years (viz. from 1558 to 1568), were many beautiful ones from the designs of one *Michele*, a painter, who worked many years in Rome, in

two chapels belonging to the German church, containing the History of Moses's Serpent—and thirty-two of the Psyche and Love, that are allowed to be very beautiful."

This *Michele* seems to have been no other than *Michel Coxie*, of Mechlin near Antwerp, where he is said to have died in 1590, and who is accused by Count *Gori Gandinelli*, in his History of Engravers, of having studied and copied the works of Raffael in Rome, and introduced them into the works he executed in Flanders; but the above passage from Vasari, if construed carefully, will only shew that he was speaking of the Cupid and Psyche only, as *among the works published by German publishers*, during the ten years he specifies, not as the works of Coxie.

Again; Orlandis, the author of the *Abcedario*, a Neapolitan, in his first edition, and who has raked up a great deal of information from all authors on the subject of the fine arts, in print and in manuscript, says, *Coxie* was much esteemed in Rome;—also that he painted with grace, facility, and sweetness, so as to be admired by all the dilettanti;—but this might refer to his performances in the German chapels.

Sandrart also informs us that he was a native of Mechlin, and that he died at 95: and *Gandinelli* also says, that *Girolamo Lock*, the Fleming, seeing prints after Raffael, that were sold by the merchants, discovered him from thence to have borrowed his subjects from Raffael, by which he was much disgraced!

Could these anecdotes be depended on, or applied to the work of the Cupid and Psyche, it would account

for these designs having so much of the character of the school of Raffael, accompanied by so much German stiffness, and solidity of form ; and I have found those who have supposed that they were by *Coxie*, founded on the original designs of the great master, some remains of which, *in fresco*, I was told, in 1786, were to be found in Rome, but where was not specified ; neither could I ever discover them during my long residence in that city. But this idea I am unwilling for a moment to listen to, for this reason,—that it is impossible to believe, if they really had been the inventions of Raffael, he would not have given some of them to Marc-Antonio to engrave in a better manner, being so exceedingly beautiful and poetic ; or that drawings of them in his fine manner would not have come to light ; especially when we know that these sort of publications were so profitable, that he appointed Baviera, who had worked as colour grinder for him for many years from a boy, and who was very clever, to attend to the printing the plates which he employed Marc-Antonio to engrave, at his own expense, no doubt. Neither is it at all likely that his admirers would have suffered him to lose the reputation of such a work (who noticed even his meanest productions), had these thirty-two designs been really his,—would *Vasari*, would *Malvasia*, would *Raffael Borghini* have overlooked so classical a work ?—I think it impossible.

My opinion therefore decidedly is, that they were not Raffael's inventions, but more probably those of *Balthasar Peruzzi*, painted in some of those palaces that

he adorned in fresco, and published as an object of speculation by the print merchants of those times, many of which were Flemings.

That this publisher, whoever he was, got as many as he could engraved, or rather etched, by *Marc-Antonio Raimondi*, then very young, who probably at that time found it easier to etch than engrave, employing *Augustino Venetiano* to do the three which have his mark, and that the B with the die stood for *Bolognese*, his country; and my reasons are, first of all the great resemblance that in every respect they bear to that well known design of *Balthasar Peruzzi*, No. 68 of this Catalogue, where *Hercules drives the Muses from Parnassus*—both as to invention and character, as well as proportion, only that these thirty-two are a little Germanized—a faculty very remarkable, and well worthy of the consideration of the physiologist; for nothing is more certain than that in painting, sculpture, architecture, and every thing that relates to form, the works of that nation are distinguishable by a correct eye, as being heavy and inelegant, from the times of Albert Durer and Aldegraver to this hour I had almost said—but I correct myself. To be candid, however, there are some circumstances about these designs that would shake the opinion of their being the entire work of an Italian, did we not know that publishers of little taste often disguise and alter accompaniments,—and these circumstances are that at

No. 6. we have a German fountain.

No. 7. A German stove, and talc-windows, not, I believe, generally used in Italy, but they might be so in

baths, to avoid inspection, and perhaps at Florence, where many German fashions once prevailed.

No. 8. A German or Swiss hurdy-gurdy, or viol-di-mano.

No. 16. We see the same thought with Raffael's *Galatea*, at the little Farnese palace of Chighi.

No. 29. Again like ditto.

No. 30. Jove with a ball and cross, and still like the little Farnese designs.

But all this may, I think, be reconciled by Balthasar's country, and his having come out of the old schools—for certain ideas seem to be common to the prints of that age, as well as certain subjects, and we can trace the fainting *Madonna* of the Caracci, through Raffael up to Mantegna, in his *Taking Down from the Cross*, No. 61 of this Catalogue.

If therefore these designs are by Balthasar di Peruzzi, I think almost all the others engraved with a B on a die, or marked B.V. 1533, must be his; for I find a similarity of design and manner in all, from the history of *Apollo*, in four plates, to the gladiators and wild animals, No. 92; and when I perceive his life in Vasari, and contemplate his great talents, I cannot place him so much below Raffael, Michael Angelo, or Leonardo da Vinci, as to think him incapable of being the author of all these designs;—for let us not forget that Augustino Caracci thought his *Presepè*, or *History of the Birth of Christ*, not unworthy of being engraved on four folio plates, yet no one besides is named as having engraved from his designs,—an improbable circumstance considering his celebrity.

We learn also from his most interesting Life, by Vasari, page 137 of the third part, old edition, where is a noble portrait of this great man by Francesco di Sienna—that three cities contended for his birth, viz. *Florence, Volterra, and Sienna*,—hence the B. V. so sparingly added to his prints, might stand for *Balthasare Volterresè*;—for the civil wars of Florence drove his father to Volterra for security, where Balthasar and his sister Virginia were born, having taken a wife there in 1482.

But when Volterra was sacked, which soon followed, he fled to Sienna, and having expended his all, he lived in poverty, till this son growing up, they worked for goldsmiths and designers, and the art affording pleasure to the son, he gave himself up to the study of painting, in which he soon made a great proficiency, so as to be able to support himself, his mother, and his sister.

And here it was, in the workshop of *Maturino*, he first displayed his great abilities by painting on a board, prepared with plaister of Paris (*ingessato*), a Madonna, without any preparatory study but designing it with charcoal, and at once finishing it, to the great surprize of all the masters who saw the production: hence he procured an order to execute a picture for the great altar of *St. Ornoforio, in fresco*.—This I suppose to be at Rome, for we find him next at *St. Rocco* in *Ripa*, painting two chapels there;—next at *Ostia*, the port of the *Tybur*, where, on the face of the fortress, he executed in fresco, a battle hand to hand, (91 of Cat.) in the manner of the ancient Romans, with a squadron of soldiers assaulting a fortress covered with their shields,

putting ladders to the walls—those within defending themselves, and repelling them with great fierceness, accompanied by many ancient instruments of war, and variety of arms,—also, in a hall, many histories, in which he was assisted by *Cesare-di-Milano*.

Returning to Rome, we next find him forming an intimacy with *Agostino Chighi*, a rich merchant of *Sienna*, who, beside his love of talents, preferred him as having become a citizen of his native place.

Here it was he studied the antiques, particularly Roman architecture, in which, with the assistance of the great *Bramante*, he soon made a considerable progress; in the practice of perspective also soon surpassing others, as, says Vasari, might be seen in an Aviary built by Pope Julius the Second, near a corridor at the top of his palace,—where, in *chiaro-scuro*, he painted the Months, (see 83 Cat.) with the employments of each; in which work were an infinite number of theatres, amphitheatres, and palaces represented.

Next we find him working for Cardinal *Rafaello Riario*, the Bishop of Ostia, and others, a suit of chambers; then the front of a house facing that of *Ulisses-de-Fano*; and again the front of *his own house*; and his fame, from the story of Ulysses painted there, was very greatly encreased; but still more so for the model he made for the *Palace of Augustino Chighi*, which he covered with histories, from the terrace to the roof, all of his own invention, so that the building seemed rather like a thing of air than one consisting of heavy walls.

In the garden also he painted a lodge that astonished every one,—with the story of *Medusa*, of admirable

execution, and *many other histories* on the ceiling, the ornaments of which seemed so like relievos, that many excellent artists were deceived by it ; and, adds *Vasari*, I well remember when I took that honoured and incomparable painter *Titian* to see it, he would not believe it was painting, till, changing his place, he was filled with astonishment.

Here also, he says, were pictures by *Sebastian the Venetian*, and of *Raffael*, the *Galatea*. Another front he executed near the Campo-Fiore, from the terrace upwards, with admirable perspectives—afterwards inhabited by *Jacopo Strozzi*, the Florentine.

Again ; he executed the work at the *Chapel of the Pace* with *small histories of the Old Testament*, and some large figures also ; and still more he evinced his talents as a painter and perspectivist in the same church, near the great altar, where, for *Phillipo di Sienna*, clerk of the camera, he painted the* *Madonna ascending the steps of the Temple*, with many fine figures ;—among others, a gentleman in the ancient costume, who is bestowing charity on a naked mendicant that solicits it with great expression ; and here also are many *imitations of stucco*, that look like oil painting.

Next *Vasari* speaks of one of *six histories painted in competition*, where he excelled in a *Julia Tarpeia's treason to the Romans*—for which she was covered with shields (of this there is a print). He also invented and executed a *deceptive scene for a comedy*, full of buildings that surprized every one ; and erected a *Doric*

* Qy. that unfinished print attributed to *Raffael* and *Marc Antonio* ?

portico that was highly approved by all, for *Fra. de Morico*, in the Piazza Farnese. Near the Piazza di Altieri he painted another *front of a house*, and in the frieze placed all the Cardinals then living; in the centre *Cæsar receiving tribute from all nations*; also the *Twelve Roman Emperors* on pedestals, seen as if from below, with great management (Qy, those engraved by M. Antonio) Again, the *Pope's arms, with three children*, in fresco. (Qy, 84 of Cat.)

From Rome he went to Bologna, to assist at St. *Petrone*, where he made the model of that church and two grand plans as well as two sections,—one *alla-moderna*, one in the *German style*—which are still preserved (he says) as rare things; also many other things for that fabric—never to be sufficiently praised—in order to preserve and restore the old, and unite it with the new.

Here also he designed a *Nativity, with the Magi*, in chiaro-scuro, full of fine buildings, &c.; and the *courts of the three kings*, coloured afterwards by Girolamo Trevi. At St. Michele, in Bosco, he designed *the gate*—and both designed and modelled the *Domo di Carpi*, which was executed according to the rules of *Vitruvius*; and but that he was obliged to return to Sienna, he would have terminated the *church of St. Nicholas*: there he went to design the fortifications, which were executed on his plans.

Returning again to Rome, he finished several houses, and was much employed by *Pope Leo*,—which Pope being desirous of finishing the fabric of St. Peters, commenced by Giulio the Second, from the designs of

Bramante, it appearing to him on too large a scale, and the parts ill suited to each other, *Baldassare made a new model*, of great magnificence, which displayed ingenuity and judgment, so that several parts afterwards served different architects, and it has never been paralleled, he having united to other excellences those of painting and architecture.

He made the *designs for the Tomb of Adrian*, now the Castle of St. Angelo, and painted the ornaments, with the assistance of Michael Angelo, the sculptor of Sienna.

He it was that *revived good scenery* for the comedy of Calandra, by Cardinal de Bibbiena, recited before Pope Leo, and reintroduced a good method of painting scenes, at a time when that art had become neglected, ornamenting them with perspectives that were a complete deception.

At the creation of Pope Clement the Seventh, in 1524, he designed the *apparatus for the coronation*, and finished *a chapel begun by Bramante*; in the chapel also where the bronze monument is of Pope Sixtus, *he painted the Apostles*.

In 1527, in the merciless sack of Rome, he, as well as Parmigiano, became a prisoner to the Spaniards, and not only lost all his property, but was very ill treated, because *being of a noble, graceful, and grave aspect, they took him for some prelate in disguise, or other person who could afford to pay a good ransom*; but finding he was a painter, they made him paint their infamous captain *Borbonè*: escaping however from their hands he arrived at Port Hercule, and thence to

Sienna, having been on the road robbed of every thing, to his very shirt. Here he was succoured and well received, procuring a salary from the public to attend to *the fortifications of the city*, and as engineer.

On his return to Rome, he was employed by Count Orsini to *plan two palaces* that were erected near *Viterbo*; and in other places he laboured, never neglecting the study of astrology and the mathematics. Here he commenced a history of Roman antiquities, and wrote his *Commentary on Vitruvius*, drawing all that that author has described.

He also executed *the house of the Massimi* in an oval form, fabricated in a new and singular style, but never saw it finished, as he died soon after, extremely poor; for notwithstanding he was much employed, *others enjoyed his possessions more than himself*; and if he was ill rewarded, it was not alone from the disposition often observed that the great have to be least liberal where they should be most so, but from his own innate modesty and gentle timid disposition, which made him always shy of asking favours.

When the Pope heard he was dying, he sent—*but too late to be of any service*,—by Jacomo Melighi, two hundred crowns!

He was buried in the Rotondo, *near Raffael*, and followed to the grave by all the painters, sculptors, and architects in Rome; and his merits, after his decease, became more noticed; for it was now discovered by Pope Paul the Third, that *Antonio di Sangallo* had much benefited by the assistance of Baldasare in finishing St. Peter's; and *Sebastian Serlio*, the architect,

coming in heir to many things of his at his death, now published his third book of Architecture, and the fourth of the Antiquities of *Rome measured*,—in the margin of which he inserted the labours of Baldassare, being greatly assisted by him, as was generally thought, in the work.

In a word, Vasari says he designed excellently in every method, and with great judgment and care, but chiefly in *pen and wash*, and *chiaro-scuro*. Beccafumi was his intimate friend.

Thus far Vasari: and I have been thus copious in my extracts, to shew that the great and universal talent of this artist entitles him to more consideration than he has hitherto met with, and renders it extremely probable that he also had his engravers as well Raffael; nay, he might even have engraved, for he certainly had every opportunity of learning every thing relative to this then new art as any one, possessing every imitative power of hand and mind.

The misfortune is, we shall be forced to charge Raffael with gross plagiarism, if the print of Joseph and his Brethren is not his own—as the story in the Loggia, *said to be from his designs*, so nearly agrees with this old print, (94 of our Cat.) unless both worked from old designs—such as were current, and adopted from the fountain head, the school at Padua. If therefore we cannot arrive with certainty at a knowledge of the author of these fine inventions, chiefly engraved by the engraver of the B with the die, as well as the Cupid and Psyche, *which certainly sprung from the same hand*, let us at least endeavour to find out who this

engraver was, which perhaps may not be quite out of our reach.

The diversity of opinions on this subject induced me to take a great deal of pains by searching carefully for some mark on the early impressions, before they were retouched by the *supposed Marco di Ravenna*, Marco Dente, for Antonio Salamanca the publisher; and *Mr. Willet's* fine and scarce set coming to the hammer, I acquired them, and after the most careful examination, I could only discover, in my set, on No. 4, the palette of Augustino Veneziano, and his A. V. on No. 8 and No. 13; also on No. 30, on the right hand corner, faintly marked, which proves that he originally undertook these plates; and from the writing underneath each subject—mine having the guiding lines quite fresh—there is no doubt of their being published all at the same period; and no one has been able, I believe, to shew a set without these marks on the three first mentioned, not even on the proofs in the British Museum.

I next took the pains to collate my own set with the two sets in the British Museum (many of which are proofs before the verses), being always of opinion that twenty-nine of these plates were engraved by the author of the B with the die, the B. V. under Joseph and his Brethren (94 of Cat.), and that marked 1532, when on No. 6, where is Psyche sitting on the ground on the lower light part of the rock behind her; I found also the engraved mark *B. V.* in Roman letters, exactly like that on the print of Joseph and his Brethren above mentioned; and this was the *only difference* I observed in all the three sets of first impressions then before me, viz.

my own, and the two in the Museum. This however was enough to confirm my opinion, and to induce me to compare diligently all the prints of the Cupid and Psyche with all those other prints which are marked with the die, and the result was :

That the general character of both men, women, and children, as well as buildings, accord in all, both with respect to the engraver and designer.

That the general management of the lights and shadows and composition are similar ; also that the skies and distant trees agree.

That the character of the male heads agree in having short straight noses and broad countenances ; the sights of the eyes also all engraved alike, by solid dark spots.

That the edges of the shadows are dotted in both also alike ; agreeing also in occasional square crossings of the stroke, and in the management of the shadows being straight lines lozenged for the deeper parts, and all the terminations being hard and distinct.

Alike also in the distinct markings of the ankle-bones.

In making curved lines at all the doublings of the draperies to correspond with the folds.

In the mode of marking the nails on all the fingers and toes.

In the anatomical division of the forehead in all the old men.

In all the fingers being clumsy, although very expressive of the proper action—a fault that Marc Antonio's prints retained a long while.

In the continual use of the index finger in almost every print—a characteristic of Balthasar's designs.

In the expression of the countenances almost always agreeing.

In the general shortness of the figures.

In the sheep in groups feeding, as in No. 23 of the Psyche; and on the Psyche before Pan, No. 14, almost exactly resembling *the Muse in the Parnassus*, No. 75 of this Cat. by Balthasar.

In dividing the hair into regular portions, a custom derived from good gems.

In the arithmetical figures 153Z, on the Joseph, (No. 94 of Cat.) exactly corresponding with those that number the Cupid and Psyche, where is always the Venetian π for a figure of 2.

Let us now examine how far this work agrees with other prints not marked B. V. but with the die only.—And first, in the quarto of Apollo slaying Python, (No. 76 of Cat.) we see above, in one corner, a little Mount Parnassus, where one of the Muses, sitting before Apollo, exactly resembles the little figure of Psyche sitting before Pan—No. 14 of the set.

Compare also the noble print of the Gladiators and Wild Animals (92), with the date of 1532 on the stump of the tree.

Compare also the bole of the tree in Cupid and Psyche, No. 14, with one in 153Z, and they will be found alike; next the shadows. Then compare the management of the animals in B. V. Joseph (94), with those of the Gladiators. The remarkable fringe of hair on the hind thigh of the lion in the Gladiators, corresponds with that of the hind thighs of the camel in B. V. the Joseph (94);—but most singular is the striking

similitude of the lion's docked ears in 92, and those of the camel in these prints.

Again; in Rome drawn by lions, a quarto, No. 83, the ears are docked in the same manner: in the print of the Phoenix and other birds and animals round the tree, the lions also have similar docked ears, which at any rate identifies the designer.

Let us again compare another print of this Catalogue, with the B with the die, with a circumstance in that of the Gladiators, 92, (which can be done at the Royal Academy, where all I refer to are numbered as in this Catalogue) any one may see, who has studied the old masters of Italy, that they founded their labours on the ancients; and even in the treatment of hair made very just observations: look then on the Zephyr, or Genius, holding the Ostrich's leg, and giving the Apple to one mounted on the Bird, (No. 84 of Cat.) and compare the regular division of the hair on the back of the head of the Man strangling the Lioness, in 92 of this Catalogue; and it will be evident, I think, that they are from the same graver.

Also the wing of the Zephyr, and that of Cupid, in 32 of the Cupid and Psyche, will be found to be alike in the division of the feathers and the general form.

These remarks may seem prolix, but they exhibit the only road to certainty in these subjects, when clearing away difficulties in arranging the elder schools so little hitherto understood, even by professional writers; and to effect this, we must now proceed to the examination of the prints of the Cupid and Psyche, *one by one*, the composition of which, it is my opinion, was by *Balthasar*

Peruzzi, and the engraver of the greater part *Marc Antonio Raimondi*, in his early, not earliest, manner—describing under each number the nice distinctions between the originals before they came into the hands of *Antonio Salamanca*, the publisher, at Rome; and his retouched edition—which however is by no means contemptible, a good artist having been employed in the work, and which indeed proves the high estimation they were formerly held in by the world.

Proceed we then with our Catalogue.

Cupid and Psyche, in 32 plates, from the *Metamorphoses* of Apuleius, the Platonic philosopher.

No. CII.

No. 1. An aged woman, who recounts the story of Cupid and Psyche to a young person, a captive to robbers, and is overheard by the Golden Ass.

Note.—The cone that covers the flax of the old woman's spindle in the original set is shaded only on one side, in the retouched set on both.

The Ass's eye has no light in it in the original, and the old woman's left hand is nearly all in shadow,—several little lights also extinguished.

No. CIII.

No. 2. *Psyche worshipped* at her father's court as Venus, by the common people, which excites the anger of the Goddess, who entreats her son to punish her.

In the original set, the hand of the boy that is under the vase has light on the fingers, and the index finger of Psyche's right hand is in light.

No. CIV.

No. 3. *The Sisters of Psyche* are married to two kings, but no one demands Psyche of her father, as being too beautiful for an earthly husband.

In the original, the daughter sitting by the king has a light on the nose; none in the retouched copy.

No. CV.

No. 4. *The Oracle of Apollo* ordains that she is to be exposed on a rock.

The most remarkable difference is in the handle of the knife of the sacrificer being in light in the original—the retouched entirely in shade. Observe in the original, in the right hand corner, the palette of *Marc Antonio Raimondi*, with something like his initials on it—faint traces of which are found on some of the restored copies.

No. CVI.

No. 5. *Psyche conducted to the Rock* to be exposed, by order of the Oracle.

The mother, following Psyche with crossed arms, has her right hand in shadow in the retouched set; in light in the original copy; also the hindmost bearer of Psyche has shadow against his profile in the retouched, but light in the original set.

No. CVII.

No. 6. *The Zephyrs bear Psyche into a Valley*, and invisible beings offer her refreshments.

In the original set the temple is quite different from

the retouched,—the whole upper part has been erased : three capitals are seen ; in the retouched only two.

There are original copies in the British Museum, where, on the left hand, on the rock, is the mark *B. V.* Qu. Balthasar Volterese ? This is a rare print.

No. CVIII.

No. 7. *She is bathed by the Graces* and her new attendants.

No. CIX.

No. 8. *Psyche sups*, and is entertained with an invisible concert,—Cupid being present, but by her unseen.

In the original, on the right leg of the second singer, in the right hand corner of the print, there is a narrow light from the knee down the leg.

In the retouched one the whole leg is in shadow.

Also in the extreme building to the right, the lower part has no shadow to relieve the heads, in the original ;—the reverse in the retouched.

No. CX.

No. 9. *Cupid approaches Psyche* during the night.

The whole hair of Cupid is in shadow in the retouched copy—in original, a light on it.

No. CXI.

No. 10. *She Rises*, and is adorned by the Graces.

In original set a bright light on the top of the vase on the right hand of plate,—in retouched one it is shadowed over.

No. CXII.

No. 11. *Zephyrs conduct Psyche's Sisters to her Palace*, where she exhibits her riches to them.

In the original set, a bright light on the heel of the left hand sister to the spectator, and the same on the ankle bone of the right hand sister's right leg, who holds the vase; also a bright light behind the head of the middle figure.—In the retouched set these places are shadowed.

No. CXIII.

No. 12. *The Sisters again visit Psyche*, to enquire of her the form of her husband.

In the original, the middle sister of the three has the wrist bone of the left hand marked very hard; not so in the restored one.

In the landscape also of the original there are three separated bushes beyond the two small figures, and no woods under the distant mountains.

No. CXIV.

No. 13. *Psyche trying the Arrows*, is wounded; and in attempting, at the instigation of her sisters, to kill Cupid, supposing him a monster, drops the hot oil from the lamp on his body while admiring his form.—He flies away, and she follows, holding his foot.

In the original there is a small catching light on the left foot of Psyche with her lamp, and the quiver has a little light on the end of the arrows. In the restored ones no light there, and the arrows are all cross engraved.

The A. V. will be found on this plate on both the original and restored.

No. CXV.

No. 14. *Psyche falls to the earth* through weakness, and in despair throws herself into a river—is saved, and comforted by Pan, or Nature.

In original, Psyche has no shadow on the nose, and the lowest bough of the tree on the right hand of the print has no shadow.

No. CXVI.

No. 15. *Psyche tells her Sisters that Cupid assists them*, and Zephyrs convey them ;—they spring from a rock, and are dashed to pieces.

In original, the foot of the middle woman is in shade—in the retouched, in light.

No. CXVII.

No. 16. *A Bird informs Venus of her Son's disgrace.*

(In Raffael's *Galatea* we see a similar design.)

In the original, the Triton blowing a shell has only lights on the two fingers of his right hand ; there is also a scratch from the lower fork of the trident, and the jay, or gull, shews his hind leg.

In the retouched a single light on the wrist of the Triton.

No. CXVIII.

No. 17. *Venus chides her Son* for his sensual attachment and its consequences, the scald by the lamp. Ceres and Juno arrive.

In the original there is no light on the chin of the middle goddess of the three to the right, and the cheek of the goddess ascending the steps is light. In the retouched one there is a bright light on the chin of the middle goddess.

No. CXIX.

No. 18. *Venus appeals to Jupiter* against Psyche, and enjoins Mercury to discover her retreat.

In original set, Mercury's forehead is in light ; in retouched, in shade.

No. CXX.

No. 19. *Psyche is consoled by Ceres*, who yet refuses her protection.

In original, masses of light on the trees ; also observe a *pentimento* of shadow from the rake handle. In the restored one, all shadowed, and the *pentimento* hammered out of the plate.

No. CXXI.

No. 20. *Juno also refuses to protect Psyche*.

The figures of Juno's right hand are in shade in the original set.—The stone also on which she places her foot has a small light on it.

All shadowed in the retouched plate.

No. CXXII.

No. 21. *Custom finds Psyche*, and conducts her to Venus; Solicitude and Sorrow scourge her, by order of the goddess who presides.

In the retouched set, the face of the female holding Psyche by the hair has her left hand cheek entirely in light; not so in the other set.

No. CXXIII.

No. 22. *Psyche is commanded by Venus* to separate all sorts of grain.—The ants perform the task. Venus returns and gives her bread for her repast.

In original set, the kneeling Psyche has a small light on the lowest part of the drapery; in retouched, all in shadow.

In original also a small edge of light is left on the outside the buildings on the left hand of the plate.

No. CXXIV.

No. 23. *Venus commands Psyche to recover the Golden Fleece*. Psyche again attempts to drown herself, but is saved by a reed, who teaches her how to get the fleece during the repose of the sheep.

In the original set there is a little spot of light on the drapery of the left arm of Juno, who points; none on the restored set.

No. CXXV.

No. 24. *Psyche is commanded to fetch a Liquor from Cocytus*. An Eagle gets the water for her: she is again ordered to Tartarus for a box of beauty from

Proserpine.—In despair she would leap from a tower, but the tower instructs her how to enter Tartarus.

In original set, the half figure running down hill from the tower nearly all in light. In retouched, all in shadow.

No. CXXVI.

No. 25. *Psyche passes the Man with the Ass* without being questioned; *Charon* ferries her over; the dead man is refused a passage.

In original, the man kneeling on the shore has only one little mark of division in the muscles of the sole of the foot. In the restored set it is finely divided, and there are seven little bushes; in original only five.

No. CXXVII.

No. 26. *Psyche passes the Fatal Sisters*, and gives Cerberus a sop.

In original, two of the Fatal Sisters under the shed are in light; in restored, two entirely in shade.

No. CXXVIII.

No. 27. *Psyche visits Proserpine* in Hades, and procures the box of beauty.

In the original a little light on the seat on which Proserpine sits,—none in retouched; her forehead a so in shade in original.

No. CXXIX.

No. 28. *Psyche opens the box*, from curiosity, whose vapour throws her into a profound sleep. Cupid, reco-

vered from his wound; revisits her, and revives her with his arrow.—He closes the box, and sends her again to Venus. In original, Cupid's wing has some lights,—none in the retouched.

No. CXXX.*

Here it is usual to insert the extra print that connects the story, by the same master, which was never retouched.

No. 28.* *The Eagle assisting Psyche* to draw water from the fountain on the top of the rock. Two serpents guard it below.

No. CXXXI.

No. 29. *Cupid supplicates Jove*, who orders Mercury to summons the other gods to Olympus.

In original etching, the drapery of Mercury flying is in light in the part behind the buttock; in the restored, by engraving, in shadow.

No. CXXXII.

No. 30. *Mercury conducts Psyche* to the assembly of the gods.

In original, under the right arm of Hercules, there is a light in the sky, and the left leg of the eagle is in shade. In the re-engraved all is light.

No. CXXXIII.

No. 31. *The Marriage of Cupid and Psyche*.

In original, the right hand flying figure has no shadow to the only wing seen. In re-engraved set, all in shadow.

No. CXXXIV.

No. 32. *The Consummation*, or the union of Cupid and Psyche; or love, to the purified soul, as approved by the gods.

In the original set the sky is left white, both as seen through the window and over the temple on the right hand corner of the print.—The table cloth also has a broad light on its edge. In the retouched plate the sky is an even mass of shade above the temple.

Note.—M. Taylor, in 1795, published the fable of Cupid and Psyche, a translation from the Latin of Apuleius, in one volume, octavo; and in 1822, the whole work of Apuleius, in an octavo volume. The first was by Leigh and Sotheby, for the author, who resides at Manor Place, Walworth—a genuine Platonist.

Thus the general distinction between the original etchings, and those terminated with the graver, with *A. Salamanca's* name as publisher, is very obvious on close examination; all the original impressions are hard bit in, and probably there were not many proofs of them before they became the property of Salamanca, for the letters of the verses are exactly the same: in many respects the engraved set are clearer, but the etchings possess more character and freedom.

Proof and early sets are scarcely to be procured;—I gave twelve guineas for mine, now deposited with my collection at the Royal Academy; but in the British Museum there are some before the letters, yet not clearer than the later impressions, but rather less so.

Among the works of *Julio Bonasoni*, that I was thirty years in collecting, and which I had the pleasure to see placed in the British Museum, I had the good fortune to add a very rare copy, perhaps unique, which I am persuaded was by that genuine man of taste and talent, of a *tact* as fine as *Raffael*, and whose *best engravings* may vie with any of his contemporaries—a painter engraver !

This print is from the thirty-second, or last plate—the *Union of Cupid with the Soul*, in which he has carefully adapted his lines to those of the original, but more delicately shaded, and improved greatly in grace and sweetness throughout ; it is only one-eighth of an inch larger lengthways, and will be found at the end of the three volumes of his works at the British Museum print room.

It now only remains for me to repeat, that I have a decided opinion that the riddle of this master is discovered, and that they are (with the exception of what *Augustino* executed for him), all of them *etched* by *Marc Antonio Raimondi*, from the designs of *Balthasar Peruzzi*, long before he had acquired that skill with the graver which enabled him to follow with so masterly a hand the fine outlines of *Raffael*, through whose assistance, there can be no doubt, he perfected his art ; and consequently, from a parity of reasoning, we must attribute to him nearly all those with the mark of the die, the greater part of which, from the similarity of the style of design, were from our *Balthasar* ; for we need only to examine and compare them, to observe the great resemblance in all these engravings, as well as the earliest

with the die, to discover the origin of that *manner* which so long adhered to *Marc Antonio's* graver, viz. not only the adaptation of lines in the same way, but a certain clumsiness in the hands and feet, which for a long time adhered to his works, and *was never entirely got rid of, even when under the tuition of his great master and employer*; also a certain style of drawing, corresponding with these early prints, insomuch that even in the *Parnassus of Raffael* he could not entirely divest his graver of it.

Let me therefore recommend those who understand these nice differences, to go into a general examination of his works on this principle, and then to judge for themselves what ground there is for my opinion that *Marc Antonio* himself etched the *Cupid and Psyche*, as well as all those of the B on the die, for both are certainly by the same hand, and nearly all partake of the style of composition attributable to that universal artist *Balthasar di Peruzzi*, who might indeed himself have tried his hand at that singular print (No. 94 of this Cat.), where *Joseph* is sold by his brothers, and which is alone marked B.V. 1533.

Before I quit this subject, however, it may be interesting to relate, that, I once saw at a bookseller's, in Bond-street, an entire copy of these thirty-two subjects, for which he asked a great price, evidently from an idea that they were the originals.

The singular circumstance was, that this copy, which was certainly not well executed, should be so rare as never to have fallen in my way before: it was hand-

somely bound, and had the following note at the end in manuscript :—

Note.—“ These are commonly said to be by Marc Antonio, though some doubt that he ever graved this set of Raffael ; they are however engraved twice, but this is the original and most excellent, and one of the rarest books in the world.—See Valenbrooke’s Cat. page 131. This was not the same of Ant. Salamanca, on the which is the token that it is the right one. The other is very bad when compared with this, and has A.V. on one of the plates, and is the copy,—many of the plates being reverses, as copies are. This was written by Dr. Padmore, who himself was at the trouble of inserting these prints in thick sheets of paper.

“ These 32 (the modern annotations on Vasari, probably by mistake, says 38.—3 vol. Florence, 1771, p. 211) designs by Raffael, in which, from Apuleius, are told the fable of Psyche, were never executed in paintings ; but of the original drawings, Mr. C. Jarvis, the painter, purchased at Florence, in 1735.

The prints, though *generally ascribed to M. Antonio*, are mentioned to have been engraved by two of his scholars ; upon the plates there does not appear the mark of any engraver whatever.

On those published by Antonio Salamanca, the 7th and 13th plates have the mark A.V. upon the pavements, and probably were engraved by Augustino Venetiano. The other plates of that set do not appear to have any mark, nor does the style of engraving in them seem so ancient as in *these* prints.” (This is an error.)

In a note to the new edition of Vasari, 1771, it is said that the 4th, 7th, and 13th plates are engraved by Aug. Ven., and the others by an engraver who used the mark B.V. which yet remains undecyphered; yet, on the 4th plate of the set by Salamanca, the mark A.V. does not appear, though it is on the 7th and 13th; and neither in that set or in this is the mark B.V. to be seen.

Note of exculpation by the Author G. C.

M. Bartsch, in his *Peintre Gravure*, vol. XV. page 181, observes that I had said, at page 42 of my *Anecdotes of Julio Bonasoni*, that the prints with B on the die had by some been called *Dado*; adding, "*Mais l'histoire de l'art ne fait pas la moindre mention d'un artiste de ce nom,*" I shall therefore beg leave to subjoin the following quotation from an author he ought to have read, as he sometimes quotes him; for it is well known the Italians use *Dado* for *Daddi* indiscriminately when speaking of a family; and it will be seen that I never insisted on its being the proper name of the engraver, or that either *Evelyn* or *Strutt* were right in calling him *Dado*, as they have, any more than those who idly supposed him the *ancient Beatricet*, of which no one, I believe, ever before thought, as they have no common resemblance. Now there was a painter, notwithstanding Bartsch's assertion, named *Daddi*, as we may read page 414, tom. iv. of Baldinucci, ed. 1811, where mention is made of *Bernardo Daddi*, discepolo di *Spinello Aretino*, as follows:—

Fu questo Pittore una de' discepoli di *Spinello Aretino*, ed io trovo esser egli stato descritto nell' antico libro della Compagnia di Pittore di Firenze l'anno 1355,

dipense in S^{to} Croce la capello di S. Lorenzo e di S^{to} Stephano di Pulci, e Berrardi, e altre opere fece in essa chiesa. Sopra la porta di Firenze della parte di dentro dipinse alcuni divoti imagine, parte delle quale guaste dal tempo furon del tutto gettate a terra per farvene altre, che a suo luogo, e tempo, diremo, altro fin qui non è venuto a mia notizia di questo artifice se non che egli morì l'anno 1330.

But there is another named *Dati*, which might have given rise to the mistake, of whom Zani, page 221, says, The print of the Conversion of St. Paul was a work that must have been executed in niello (enamel), by a certain Dati found *unfinished*; and hence they could take impressions from it (not being filled with *niello* on that account), and this is now in the Royal Gallery at Florence. Qy, who is this Dati of whom he speaks thus, not having given us any reference to his author?

After what has been said, it may be expected we should proceed to *Marc Antonio* at once, but there are certain masters whose works have a considerable degree of merit, and who are to be chronologically placed here previously; and first,

JULIUS CAMPAGNOLA, of Padua.

Flourished 1498, of which, as a sample,

No. CXXXV.

The Samaritan Woman and Christ.—She is at the right hand, and supports her vase with her left hand, on a sexagonal well-top ornamented with rams' heads;

above the well is a tree, and between her and the Saviour is a large bush. He is in profile, and in a long drapery, having a pointed beard, and speaking to her; a great building occupies the back ground on the bank of a broad river. There is no name or mark, and I give it as his only on *Bartsch's* assertion. In the collection of Count *Scutolari*, whence my impression came, it was attributed to Tintoret. Qy. the design? The style is part stroke, part dotting, and looks like a thing carefully laboured by an artist, rather than an engraver.

We learn from *Zani* (*Materiale*, page 132), that he was merely a dilettanti, and that he was the son of Jerome, and was, in 1498, at the age of seventeen, at the court of Hercules of Ferrara,—born 1481; when he died is unknown. It has been alleged that he was the inventor of the dotting manner executed by punches, and that his *St. John* was his first essay; and probably he used that method, not being skilled in the use of the graver; but I find a specimen of this practice on a print that probably may be older than his, viz. in a *Bacchanalian Scene* (No. 542 of this Catalogue), where a little wood in the right hand corner is executed entirely by dots. *Zani* also tells us that nearly all the prints which have his name on them are second impressions; and *Bartsch* observes that the word *Antenoreus*, which is found on some of them, is synonymous with *Paduanus*, and relates to his country.

1. *The Nativity*.—Where he takes the letters TI. CA. N. for E. I. CA, and thence gives a print to him that has not the smallest resemblance to any of his exe-



cution.—This I shall describe hereafter ;—it was from Titian.

2. *Jesus and the Samaritan*, as just described.

3. *St. John the Baptist* standing, in the middle of the plate ; all in the dotted manner, and said to be a copy reversed from that by *Jerome Mocetus*, No. 5, inscribed IVLIVS CAMPAGNOLA . F.

4. *Saturn*. Julius Campagnola. Antenoreus F.

5. *Ganimede*. On some inscribed with his name only, on others with *Antenoreus*.

6. *The Young Shepherd*, holding two flutes with his left hand ; an old man's head behind, and buildings. Dotted manner.

This has been copied by Aug. Venetiano, omitting the old man's head,—see Heineken, vol. i, page 634 ; and a third time reversed by an unknown artist, in which the old man's head is restored, executed by scratches and points.

7. *The Old Shepherd*.—His head reposes on the stump of a tree, and he is playing on a flageolet held in his right hand ; a sheep and goat behind him, and buildings. Like Georgione.

Note.—Bartsch says nothing of it ; but I have seen it with the mark as in Plate II. No. 6, above in the sky on the right hand. It has been twice copied by Augustino Venetiano ; once with the mark A . V. above, of the same size ; and again, which is a very bad copy indeed, with a dog introduced, and many alterations : inscribed on the right hand, Augustino de Musis.

8. *The Astrologer*, with bald head and long beard,

searching on the ground, and measuring a celestial globe with the sun, moon, and figures below; the date 1509; a monstrous dragon near him. No mark.

There is also a copy the same way, marked 1514.

Again; another the opposite way, with A.V. above.

Again, by an anonymous engraver,—also the opposite way of the original, with the date 1509 on the globe; differing also from that of Augustino in this—that the blank space between the feet of the astrologer and the skull is here dotted.

Dominicus Campagnola, who should follow, is among those of whom I must speak from the reports of others, not having, at the time I was collecting prints of the greatest interest to an artist, thought much of them; but in series like this we are writing of, he cannot be omitted: at first I think he looked most towards *Jer. Mocetus* for a style of engraving, and his early prints highly resembled their acute and undecided cuts of the graver.

He was of *Padua*, the son of *Girolamo Campagnola*, both reported by Zani to have been amateur engravers; but Vasari reckons them among the numerous scholars of *Squarcione*, which they might have been without following the arts as a profession,—as it is said *Vincenzo Caccianemici* the Venetian did, whose paintings have been taken for the early works of *Julio Romano*.—Neither of these Campagnolas executed many prints, but both shewed taste and feeling.

Said by Lanzi (t. 11 p. 94) to be the son of *Julius*,
 d d

and born at Padua—a pupil of Titian, whose style he imitated, as we may see by the print of the Tribute Money, engraved by *Lucas Bertellis* (482 of this Cat.), but by no means, as *Bartsch* asserts, the most esteemed painter of his period. *Zani* (*Materiale*, and page 132, note 54), says he engraved during the years 1512 to 18, adding, that his best prints are of his two last years. *Bartsch* appears to only know of *nine* of his prints, of which *seven* bear the date of 1517, the two others being without any date,—and says, that M. Heineken has confounded him with *Domenico delle Greche*, a Venetian painter who flourished 1549.—*Strutt* also falls into the same error, and, as well as *Roscoe*, in his sale catalogue, attributes the great print of twelve sheets of the submergement of Pharaoh and his host, to Titian, with the date 1549. *Winkler* also, it seems, thought with them, and so on. *Heineken* makes *Domenico* to be the son of *Jerome*, and says there are four artists of this name, viz. *Jerome*, *Domenico* and *Giuolo*, his two sons, and a certain *Giusto*, who lived about 1500.

In fact, *Domenico delle Greche*, or Dom Greco, has been mistaken for *Titian*, on account rather of the subject of his overthrow of Pharaoh being on wooden blocks, as well as that of his master's; but Titian's is on four blocks, and his on twelve,—which perhaps arose from his contempt of that great master, since we learn from *Velasco*, that when he learned that his works had several times been mistaken for those of Titian, he so altered his style that it became ridiculous and despicable,—not

alone from the dislocation of the design, but even for the disagreeableness of the colouring.

This artist was born about 1548, and died at *Toledo*, in Spain, about 1625.—Many of his works are said to be at Toledo, and others at *Illescas*.—He was a Greek by birth; and *Don Juan de Butron*, who, in 1626, at Madrid, published a defence of painting, says, his merit procured him a station in the Escorial.—Thus much for this error.

Proceed we now to *Dominicus Campagnola* again, who alone with *Julius* were engravers, and of the first of which *Mr. Ottley* says his prints have a powerful and rich effect, such as we admire in the works of *Bonasoni*; in fact, like Bonasoni, he possessed taste, and worked from tasteful productions—much I think from Georgione.

I shall commence the list from Mr. Ottley's additions to Bartsch.

St. Jerome, with his Lion at his feet. On a beam, Dominicus Camp. Date at bottom 1517. 5 in. by $3\frac{7}{8}$.

A Dance of Twelve Cupids, two of them with tambourines. Dominicus Campagnola, 1517. 5 by $3\frac{1}{4}$.

The following are from *Bartsch* :—

1. *Christ Healing the Sick*. Dominicus Campagnola, 1517, on the left below.
2. *The Resurrection*. Dominicus Campagnola, 1517.
3. *The Pentecost*. On the left Do. Cap. An oval Heineken says. 1515.
4. *The Assumption*, a fine design. Dominicus Campagnola on the right on a label, and 1517.
5. *The Virgin surrounded by Saints*. Dominicus Campagnola, 1517.

6. *The Decapitation of a Saint.* Above, to the left, is Dominicus Campagnola; and in the middle below MDXVII. Oval.

These in Heineken.

7. *St. Peter* curing the lame. DO . CAP.
 8. *The Virgin and St. Catherine*, and another Saint, with his name. 1517.
 9. *A Holy Family*, from Titian, with his name, and M . D . XVII.

These following are from Heber.

10. *The Adoration of the Kings.*—A grand composition, lengthways, with his name.
 11. *The Sciences and Arts* taking flight at the approach of some warrior accompanied by Fortune. Without name. A folio lengthways.
 12. *Venus undressed.* On a label to the left DO . CAMP.
 13. *The Shepherd and aged Warrior.* DO . CAP. 1517.
 14. *The Musical Shepherds.* To the left are three shepherds and a female, with musical instruments; some sheep behind, and a village. It seems a joint work of the brothers.
 A copy of this reversed, to which two oxen are added, very ill designed.
 15. *A Battle.*—Naked men on horseback combating in a wood; a dog barking; beneath which is a label with Dominicus Campagnola, 1517.

16. *Dance of Children*. His name, and 1517.
On Wood Blocks also ; Bartsch gave 5.
17. *The Massacre of the Innocents*, on two blocks.
18. *A Landscape*, with St. Jerome.
19. *A Ditto*, with children.
20. *Ditto*, with two men and children. DNICS.
21. *Ditto*, with the fruit carrier and his wife. But there is no certainty of these being his own designs.—This artist and Titian first gave freedom to wood-cut landscapes.

We now return again to the Catalogue of those prints I have collected, and deposited at the Royal Academy at Somerset House.

No. CXXXVI.

TITIAN.

A Landscape, by his own hand, etched on copper, representing the ford of a river, at which a Cavagliere is waiting while his page conducts his horse to him.—He seems engaged in sketching the view ; and I have heard in Italy that it was intended to represent himself at Cadore. A town is on the hill, with Venetian buildings. The whole is finely managed, and with the greatest freedom and masterly correctness. In the right hand corner is inscribed *Titianus manu propria*, evidently inserted, after the plate lines had been bit in, with the graver ; and the guide lines not being erased, shew it to be a proof.

From examining this noble print, we see where *Baptista Franco* studied his style of etching, and can have

little doubt that Titian was the artist he aspired to imitate,—perhaps who taught him, and probably often etched the landscape in several of his compositions, as this print explains fully. 13 by 17½.

No. CXXXVII.

The Flood, by Titian, on two wood blocks. On this subject there are two others on large wood blocks, but this is the most rare. Papillon says it was not in his time in the French King's collection. All the figures are naked, and the amount of the principal ones in front are 16.—Men are climbing trees, and the cities are nearly submerged. The figures are finely drawn. There is no name of the block-cutter or designer. 26 in. by 18½.

Note.—The other Flood, on two blocks, by Titian, will be found, under the engraver's name, Andrea Andriani.

DOMENICO DELLE GRECHE, or DOMINICO GRECO,
before mentioned.

We learn from *Palomino Velasco*, in his lives of the Spanish painters, that he was a Greek by birth, and a pupil of Titian's, whom he so nearly imitated that his paintings were mistaken for those of his master.—In *Toledo* are many of his works, as well as in the town of *Illescas*, and in *the Escorial*. He died at Toledo, in 1625, aged 77. His residence seems to have been chiefly in Spain, working for the *Escorial*, and is spoken of by Don Juan de Butron in his *Discursos*

Apologeticos, Madrid, 1626; and in a treatise on the painters who worked in Spain in his time, annexed to *Carducio's* Dialogues in Defence of Painting, &c. Madrid, 1633, quarto.

That his designs were grand, but rude, we may infer from

The Submergement of Pharaoh, by him. The largest print I know: a very grand piece cut on twelve blocks, to be joined; and rudely drawn as with a reed pen. Inscription in capitals—

In Venetia per Domenico delle Greche
dipintore Venetiano MDXLIX.

And he is supposed to have drawn and cut the block himself.

The Adoration of the Kings. A large plate, says Heineken, marked with his name below.

The Massacre of the Innocents—with his name, on wood—a very large print.

N. B. In the Sacristy of the Cathedral, at Toledo, there is a picture by him, mentioned by Burgoing.

MECARINUS, otherwise BECCAFUMI.

Born 1484, at Sienna.

Died 1549.

He it was that designed and engraved on the pavement of Sienna outlines of scripture histories, which have been twice engraved, once by Andriani.

No. CXXXVIII. to CXLVII.

Ten octavo prints, representing an Adept in Chemistry endeavouring to fix Mercury, by chaining him with the other metals, who, like him, are all personified : they are little more than outlines, and are spiritedly designed, though slightly.—He extracts the metals from their rocky beds, melts them, casts them, &c.

Vasari, speaking of these eight prints, says—

“ Jupiter wanting to congeal Mercury, puts him into a crucible, bound, with Vulcan and Pluto, placing fire round him ; but when he was expected to remain fixed, Mercury flew off in smoke. The mark on them is—

Mecarinus de Senis } That is—cut the blocks on which
inventor—S. }
he drew the designs. 4½ in. by 6¼ each.

No. CXLVIII.

The Four Evangelists.—Cut on two blocks, one for outline (fine as with a pen and ink) ; the other to imitate the wash. The breadth of this composition is excellent ; the drawing in the style of Mich. Angelo, which all his contemporaries imitated at times ; and it so much resembles the manner of the pavement at Sienna, that there can be no doubt of *Beccafumi* having designed it, and probably he also cut this block. The shadows are put on in a thin artist-like manner, not heavy as *Ugo da Carpi's* are. 6¼ by 8½.

There is a simple engraving by him on copper, rather scarce, of

Cain and Abel.—Cain is complaining ; Abel is fallen ;

a tree also marked Micarino fecit. I have never had it in my possession.

UGO DA CARPO.

Born at Rome 1486.

Died - - -

Said to be the inventor of a mode of printing with three blocks, without any outline, from whence it is supposed our paper-hangers took their art.

This method, if the blocks could be made to unite perfectly, would indeed be valuable; but as they often miss, they destroy the contour, and the effect, even in the best executed, is seldom agreeable, the shadows being always dense and of one colour; it may do for effect, but all delicacy of design is destroyed by it.

No. CXLIX.

The *Ananias of Raffael*, where Saphira is seen coming in telling money into her hand (resembling the action of the figure of Arithmetic in Fineguerra, No. 25). The effect is heavy. On the step in white letters—

Raphael Urbinas

per Ugo da Carpo. 9½ by 14½.

No. CL.

The Taking Down from the Cross—from Raffael; which has also been so finely engraved by Marc Antonio. The outline of this is better attended to than the last, and the lights are put on in the ancient manner of hatching-in with white on blue paper.

E e

From the correctness of the design it might have been drawn by Raffael himself on the block ; and the style is so simple and graceful that it might, at any rate, have been copied from his original drawing. No name. 10 $\frac{1}{4}$ by 12 $\frac{1}{2}$.

No. CLI.

David cutting off Goliath's Head with a large scimitar. In the centre the Philistines flying from the Israelites.—One coming out from the picture is finely drawn.

Rafael Urbinas

p. Ugo di Carpo in white letters.

15 in. by 9 $\frac{1}{4}$.

No. CLII.

Poverty soliciting Wealth ; and Power, a female, seated on an antique chair with her foot on a globe.

It is very delicate in the lights, and strangely by *A. Bartsch* called Raffael and his Mistress ! Inscribed *per Ugo da Carpi*.

Note.—Previously to entering into the long and interesting article, Marc Antonio Raimondi, it may not be amiss here to take notice of a very rare and fine print, once in the possession of Mr. Lloyd, of Buckingham Chambers, marked . I . F . which might have been engraved by Jacomo Francia, son of Francisco Francia, of the family of Raibolini, who, according to *Malvasia*, part ii. fol. 55, painted with great sweetness, and was esteemed a great man among the company of the artists of his times, assisting them both with money and councils in making new statutes for their government in Bologna ; and if this print should be allowed to be his, which is

very probable, then indeed *we have found a clue* to the advancement in artist-like and free engraving, afterwards adopted by Marc Antonio and Julio Bonasoni.

'This print I could never procure ; it is rarissimo.

The subject is a female in long drapery, of a beautiful countenance, her hair combed back and confined by a fillet, or tiara ; she stands pointing at the spectator, and in her left arm, which is naked, holds a disc, which perhaps meant *a lens*, as two rays or lines cross it at angles, both upwards and downwards from it ; her right arm is clothed in a loose sleeve, and hangs down easily on her side, holding up her drapery ; her feet are bare ; she looks to the left of the plate towards the sun, whose rays she seems collecting, and probably was intended to personify Optics. There is no back ground or any accompaniment.—A quarto plate, figure about seven inches high ; and the style of the graver is truly sweet, *in long lozenges clear and equal*, giving a fleshy appearance to the limbs : the proportion good, and action simple and graceful. Raffael might have done it, and been pleased.

Mr. Lloyd, who is *recherché* in this way, had others by this master, and in this artist-like style, many of which have been considered as by *Marc Antonio*, and designated by writers as his early manner,—such as have the mark (see Plate II. Monograms, No. 23.)

But the first I describe as desirable to add to any collection of old masters, and I have often wished to add it to mine, not only as a link in the chain of good style, but as a fine thing, full of taste—

MARC ANTONIO RAIMONDI.

Born at Bologna - 1520.

Supposed to have died 1539.

He may well be called the Prince of Engravers, since his productions, *including all their merits*, have never yet been surpassed by any one. He was by some called *Francia*, from his master Francesco Maria Raibolini.

To this man's great talent, fostered by the advice of Raffael, there can be no doubt (since he was chiefly engaged a great part of his life on designs by that master), we owe considerable obligations, as without his artist-like engravings, we should have had a very faint idea of the merits of many of Raffael's compositions; and as far as the graver could convey fine ideas, in a perfect style, we have it when we can procure good impressions of the Portrait of P. Aretine, the Circle of Boys dancing the *Catena* dance, the Murder of the Innocents, or the Last Supper, both of which he undoubtedly engraved twice; and one, of the Massacre of the Children at Bethlehem, is so beautiful in the outline, that there is not a shadow of doubt that it was corrected by the hand of Raffael himself on the plate; and that other of the Supper, which wants the palette, is in fact the freest, although it has been attributed by people, without judgment, to his scholar *Marco*, or *Silvestro di Ravenna*,—who do not call to mind that some of this man's works from Raffael have no mark whatever, or only a very slight one; and it is easy to conceive that, where there was a certainty of no one's being able to excel a print from its superior

finish, it was thought by the artist as quite sufficient to point out the painter.

This subject, of marks and no marks, is a very tortuous chain; but I have a notion that the engravers of the times we are writing about, did not always add a monogram to their prints to evidence their excellency, but rather to *ascertain their property*.

We know that many engravings were made by Marc Antonio for Raffael himself, and learn from Vasari that he employed *Baviera*,* *his colour grinder, to impress what he engraved, and to sell the impressions*, which were not less esteemed then than they are at this day; and most likely that duplicate plate of the Last Supper, with his palette, was for his own benefit, whilst that with the mark (see Monogram, Plate II. No. 15), was for his great employer:—in fact, I should think only those with his palette and initials on it were on sale for himself, because such a decided mark enabled him to protect himself against copyists; and it leads to this idea of its marking property, when we see a print with the separate palette of Marc Antonio and the mark of Augustino Venetiano *on the same plate*, viz. the Marcus Aurelius, as it is called.

The travelling merchants probably bought many of

* Vol. 1. 2d part of Zani's Encyclopædia Metodica, among the notes of page 81, it appears that because no one has seen a print with Baviera's name on it, he therefore thinks no credit is to be given to the relation; but it seems to me Zani misunderstands Vasari, who does not say Baviera was a print merchant of that day, like Antonio Salamanca, but only that he was ordered by Raffael to see to the printing and disposing of those which Marc Antonio engraved for him.

these plates to carry from Rome to other cities, or their impressions ; but when the plates were sold, or let for a period, we know that they inscribed their names on them or added their own marks, as they came into their possession, erasing even sometimes the mark of the original engraver (for so they do at this day who hire plates of the Camera for a season) : I therefore apprehend it was the mark alone that gave the property of the plate ; and it was Marc Antonio's putting Albert Durer's mark to his piracy of the Life of the Virgin, which alone constituted his crime, so as to bring him under the sentence of the Venetian Senate ; for these marks, like those of other merchants on their goods, were sacred things.

That he varied his marks is, I think, also a corroborating proof of the justice of my suspicion on this head ; and as it may greatly help collectors, I give the following from the largest collection to which I can refer, viz. the British Museum.

We see also in the *emblems of Bocchius*, that although all were engraved by *Bonasoni*, his name, or mark, is not put to any of them, or even mentioned in the work ; for Bocchius's emblems were probably his own publication, and the plates his property by purchase.

Let us now proceed to *Raimond's marks*, before entering on his Catalogue of Prints.

On the fine Heads of the Cæsars there is none. On the portrait of his friend P. Aretine, done con amore, we have the small MF (see Plate II. No. 1), which, being always attached to good engravings, and as general, or more so, than the palette, I should take to be on plates he published himself.

This also is on the *best* Murder of the Innocents,—*that without the chicot*. But in that with the chicot, the F is placed diagonally. *In the Last Supper*, the palette only (19 of Monograms, Plate II.)

In the second, and best of these, the S R as in 15 of Monograms, Plate II.—This has been idly called *Silvestro di Ravenna*, without any grounds; for the thin back to the R will do as well for Antonio Raimondi, with the S for sculpsit—or even for Raffael Sanzio!

In the two plates of *the Entombment*, or the Mother weeping over the Dead Body of Christ, one has his small common mark (1 of Monograms), the other the palette only.

St. George and the Dragon—(see 20, Plate II. Monograms.)

Mars and Venus*.—The common mark, with 1508 . 16 . D.

A Man resting on a Staff—(3, Plate II. Monograms.)

Pyramus and Thisbe—(12 of Plate II. ditto.)

Satyr and Female—(2 of Plate II. ditto.)

Figure with a Cornucopia—(4 of Plate II. ditto.)

Apollo and the Graces—(5 of Plate II. of ditto.)

The same, Sleeping (6 of Plate II. of ditto.)

Three Genii erecting a Terminus—(7 of Plate II. of Monograms.)

Offering to the Phallus—(8 of Plate II. of Monog^s.)

The Graces and Palms—(16 of Plate II. of ditto.)

* Of those prints with the year, mark, and date, the good Abbate Zani boasts to have been the first discoverer; but is it clear that even these are his? they were certainly so marked on the counterfeits after Albert Durer's *Life of the Virgin*.

Judith and Holofernes—(17 of Plate II. of Monograms.)

We also have *R. A.* (as on 18 of Plate II. of Monograms), on a Last Supper, on the wall.

In short, I find about *twenty-three different marks* attributed to this able man by various writers, of which very likely not above three or four at most belonged to him, and nearly all I have enumerated will be found attributed to him in the volumes of the British Museum, a collection arranged under the direction of Mr. Philipe, a man *every way inadequate to the task*, and which is full of error; for he seems to have endeavoured to augment their number, rather on account of the rarity and high price of many of them, than their doing credit to the engraver.

We have however enough of good things of this school, when all the surreptitious trifles are thrown out; for after above two hundred and fifty years of examination, it is time we should endeavour to settle the point; and although I may not be entirely successful, yet I trust the bare attempt will be approved.

His art, like many others, branched off from the goldsmiths of his time, who, in consequence of the taste for enamel and other ornaments on rings, became skilled in the management of the graver. In executing these ornaments, the art of design was necessary; and our artist first learned to draw of Francesco Raibolini, surnamed Francesco Francia, to whom he was so attached that they called him *Francia's Marc Antonio*!—What sort of an artist this Francia was, we may see, *if we give implicit credit* to the Pyramus and Thisbe being his,

dated 1502, No. 287 of the Museum Catalogue ; — but if that before quoted as Mr. Lloyd's, be the work of the son Jacomo Francia, which is more probable, he procured no mean lessons in this school as to the use of the graver ; and we must not be surprised, that on seeing Albert Durer's prints at Venice, he was so smitten with the ambition of rivalling him, as to attempt the copying them, from motives both of profit and fame.—His error in also copying the mark, caused a complaint to be made by Albert, who procured, it is said, the sentence of a court of justice, and an injunction against his repeating the offence.

From hence perhaps he chose also a palette of his own for his mark, and probably erased it from the falsified plates, as I never remember to have seen any of his copies of the Passion of Christ with Albert Durer's mark, among the copies attributed to him. As to the forgery, it was by no means a faithful one ; but he corrected the stiffness of the original, if he added nothing to the delicacy of the graver.

Mr. Huber, in his *Manuel des Amateurs*, says, it is astonishing that neither Vasari or Malvasia should know anything of the Life of the Virgin on seventeen plates ; but I apprehend they somehow confounded them together, and Malvasia seldom gave himself any pains about the correctness of anecdotes. These were imitations of the wood-cuts of Durer on copper, and very well imitated they were, but not so well as to deceive any one acquainted with wood-engravings at this day. Such dry performances could not long detain the admiration of a tasteful mind like his, and Rome and Raffael called him soon to much higher speculations. Here he

soon found a patron worthy of his abilities ; and although some doubt the report that he was assisted by that great draftsman in correcting the outlines of his plates, because neither Vasari or any other *assert it in print*, yet I can by no means consent to believe it was at all unlikely, as the drawing on a varnished, or other ground, is by no means more difficult to such a hand as Raffael's must have been, than the designing on paper, or fig-tree boards ; for we ought to know that, at that period, it was the practice to compose designs on pieces of fig-tree polished and rubbed over with bone burned white, tracing the lines with a fine silver style, in order to attain the nicest outline possible ; a practice this not very different to tracing on etching ground ; and this careful method must have contributed not a little to enable the engravers to scratch out a delicate contour on the copper.

It is therefore impossible to doubt that Raffael corrected his errors, and put him into a good way of drawing, it being so much his own interest so to do, both as it helped him to fame and profit in the sale of his impressions, a fact established by Vasari ; for, great as he was, he was not above accepting money for his labours ; and we know he worked for pay for *Chighi* and the Vatican, employed many assistants, and left behind him, although he died young, being cut off suddenly in his great career by the hand of ignorance, a decent property.

I am inclined to go even further, and cannot be persuaded that Raffael did not also himself etch, if not engrave, being so much of necessity in that great studio— if he wished to have his works engraved in a manner worthy of his powerful mode of design ; and I think

there is internal evidence of one, if not two prints of his hand, of which I shall speak more hereafter; for it cannot be supposed that an art like engraving, the chief qualification for which is drawing correctly, and which so many other painters had occasionally exercised, should alone have been entirely neglected by him.

But to return to Marc Antonio.—After the death of Raffael he fell to less honourable employments; and seduced probably by the wit and social qualities of *Peter Aretine*, and the rare abilities of *Julio Romano*, or led away by the too common impurities of the petty courts of his time, he seems to have left the sober track, and undertook for his friend to engrave a set of the Loves of the Gods, by far more free, by all accounts, than any before published, at a time when Caraglius, Bonasoni, and others, had kept within bounds on this rather licentious subject. How far the charge is true, we can only gather from the punishment he received from Pope Clement the Seventh, who committed him to prison for the fact, and drove both *Julio Romano* to Mantua for making the designs, and *Peter Aretine* to Venice, for having composed the lines inserted under them; and it may serve to shew that the libertines of those days were as licentious as those of our own, that the Poet, in a letter to a friend, makes no better defence but that they amused him when he was sick, and were an agreeable relaxation!

The elaborate engraving of the Martyrdom of St. Lawrence, however, procured his pardon from the Holy See, and thus his exhibition of cruelty was to make amends for his exposition of debauchery; and Baccio

Bandinelli, in this game of chance, was at last the only gainer, as probably but for this misdemeanour of our artist, his works would never have come down to us with such great eclat. His greatest misfortune followed ; for being with others pillaged during the sack of Rome in 1527, by the Spanish troops under *Borbone*, he sought an asylum in Bologna, the place of his nativity, where it has been reported he was living in 1539, and, by the date of the battle of the Lapithæ being in that year, probably executed many works there ;—but Bologna, the parent of two of the best engravers the world has seen, has been so regardless of the reputation of her sons, that we can gather very little tradition of either Marc Antonio or Julio Bonasoni from that quarter, as I experienced when I visited that city for the purpose ; for what *Malvasia* has indolently scraped together on the subject of their artists, seems rather to be gathered from the writings of *Vasari*, than recent authentic documents of his times ; and his story of Marc Antonio having been assassinated there by a Roman gentleman, for having copied his own print of the Massacre of the Innocents, after having entered into an engagement, when he sold the first, not to do so, deserves no degree of credit, as being founded on mere hearsay, and being altogether improbable, when such a fraud could not have been concealed long, the print being, we well know, then, even in higher estimation than it is at this day.

After all, we cannot insist on his moral character ; for the fact of his having counterfeited Albert Durer's plates in early life, his engraving the designs so justly censured

for Julio Romano, and this report put together, exhibits a laxity of morals but too often, fatally, the companion of extraordinary talents.

With regard to these *stampe lussuriose*, they were so much the fashion of the times he lived in, among the wealthy, that almost every engraver executed a set of the Loves of the Heathen Gods as recorded by the poets; and all have alike sinned in this way, yet not all in a like degree, for, excepting four out of nineteen, those of Bonasoni's invention are not censurable as indecent, any more than the Venus of Titian; and, in point of composition, are as elegant as the best of Raphael's designs; but, fortunately for the memory of the author of whose works we are writing, it is the general opinion that they are extinct, and, except a few *fragments* said to have been sold as belonging to them, at Mr. Willet's sale in 1811, no others have been brought to market.

When I was at Paris, many years back, looking over the King's Cabinet with Monsieur Joli the elder, then head *custode*,—speaking of them, he said a set had been offered to him for 80 Louis d'ors, and that he had sent to Versailles to know if it was the King's pleasure that he should purchase them to render the works of Marc Antonio complete, and that having mentioned this offer to the late Duke of Cumberland, who happened to be then at Paris, he, very ungenerously, while he, Monsieur Joli, was waiting the King's reply, went to the person who had offered them, and made the purchase for himself, excusing his conduct by saying the King of France was too pious a man to regret such a loss.

One only I have seen, and that was two figures cut out from some print with a pair of scissors, and which was sold at Messrs. White's, in Fleet-street, pasted between two leaves of a Spanish book of devotion : they were undoubtedly by Marc Antonio's graver, and were in the same style of execution as his Hercules and Anteus.

His fate seems afterwards to have been that which generally attends those who lend themselves to promote the immoral acts of others, for it does not appear that it either procured him the patronage of Julio Romano, at the court of Gonzaga, of Mantua, or the invitation of Aretine to his friendly asylum at Venice, where, after such a transaction, one would have expected him to retire.

Neither at Bologna, as I said before, does it appear that his memory was much cherished, for I could not find at the Institute even a tolerable collection of his engravings, and only a very few indeed of those of Bonasoni, whose works would have been lost but for the painters, no man of eminence or taste ever being without all he could procure of them for his own study and improvement ; and even in this country, so long after their publication as above two hundred and fifty years, although none but the wealthy can afford to purchase them, we find them in the portfolios of artists, for to the collection of Sir Joshua Reynolds I owed some of the rarest and best in my possession.

Malvasia asserts that his wife also engraved in his loose way, but what, he does not specify ; his Catalogues, as well as Vasari's, are very imperfect, neither are any that I know of without a considerable number of errors.

To make a genuine Catalogue, we must have a considerable knowledge of the arts, some practice, a great acquaintance with prints in general, and, above all, the prints we describe must be before us at the time of describing, a precaution which I fear has not always been taken by writers on this subject, since we observe continually the same errors handed down from each other.

To avoid this fault, I have numbered my collection, by way of separating them from those of which I can only speak from report, and carefully explained the subjects from actual examination of tolerably good impressions, which is the grand desideratum; for those plates which, after his own time, went into the hands of Salamanca, Barlacci, Lafreri, and others, are of but little value to reason from, as they frequently altered and retouched them; and many such *still exist* in Rome, the plates having been pawned to the Monte di Pietà by their owners, and let out by the year by the Camera at Rome, to Rossi and other moderns, such as Carlo Lossi, who, in the year 1790, published a very large catalogue of the remains of the old masters often retouched, at a very low price, for the use of students there.—These dealers, I was informed, hired the plates by the year, with permission to take what impressions they chose, and, as the demand was very slow, they seldom went to the expense of printing a greater number than were likely to be wanted.

The Judgment of Michael Angelo, from Mantuanus, was then in a very good state, and, cheap as these impressions then were, good older impressions, or proofs,

were as remarkably high ; and during my last residence in Rome, which was about 1790 or 1791, a fine brilliant impression of the Massacre of the Innocents, on vellum, without the chicot (which is certainly the finest by far), was sold to Count Manfredini, of Florence, for 60 sequins, or about £30. sterling of our money.—His collection was not very perfect of this master, but he had been many years making it, and it consisted only of the best of Raimondi's prints, *all choice impressions* ; when I saw them at Florence they were under fifty !

Some Italian collectors spare neither expense or labour to get together the best works of the Roman school, and among the most ardent of our times may be reckoned *Count Durazzo*, of Genoa, who constantly employed a gentleman to travel for him in search of rare objects. The Sirani collections have been celebrated ; the Scuttlari, &c. ; but after all, England has afforded them the richest harvests, as Italy has been long exhausted. The *Colonna* was considerable at Rome ; but it is remarkable that the Popes had made none,—at least I never heard of any, either at the private library, or Vatican.

The largest assemblage in Europe, perhaps, is that at Vienna, catalogued by M. Bartsch ; and next to it the Paris library, that of Dresden, and the British Museum.

But to proceed to the Catalogue of the works of MARC ANTONIO. We would, if possible, find his portrait to place in front of them ; and *Huber* begins his list of portraits by mentioning one as "*A Portrait of him, with beard and long hair in his old age,—an oval, engraved by Julio Bonasoni—in quarto.*"

This portrait many refer to, but none ever saw, I

believe—for having carefully collected all that Bonasoni engraved as far as possible, I could never yet procure, or even see or hear of this so much talked of portrait—an object equally desired by Count Durazzo, and on the subject of which we corresponded, without any success.

I have, it is true, possessed a rare oval of Marc Antonio's portrait, with a variety, both of which I have placed in the collection of the Academy, but see nothing in it of Bonasoni, and believe it to be by Eneas Vico; probably a copy of the print alluded to, if such a rare thing exists. Round it runs the following legend:—

Marcus Antonius Raimundus Bononiensis
in aes sua aetætae incisor illustris Floruit

AD . MDXX.

Below, within the border of one of them only, are these letters very small, F . S . F .

This print exactly agrees with that described by Malvasia, even to the size; but at page 95 of his second part in his Catalogue of the Works of Augustino Carrache, he adds—The famous portrait of Marc Antonio, as freely engraved *as that of Bonasoni is ill executed*. Did he mean that Carrache had engraved Bonasoni's portrait ill, or that Carrache had engraved Bonasoni?

It is of importance to the collector here to be informed, that both *Mr. Bartsch* and *Mr. Ottley* have, in their voluminous works, *given a wrong figure of the palette of Marc Antonio*, having given that of Augustino to him, and his to Augustino. Both used the palette frequently as a mark; and the palette imitated, I am informed, was one of earthenware, formerly used by the fresco painters, with a rim to contain their water colours, and which had a handle with a hole in it, in order to

hang them to the walls when done with.—Now Marc Antonio's always has a *round* projecting handle, or bracket, with the nail hole in it; and that used by Augustino, his best scholar, as far as imitating his manner constitutes one in the eyes of a master, *invariably had a triangular bracket*, with the like hole in the centre;—another distinction was, that Marc Antonio's palette was generally shadowed darkly on the sides opposite the light, and is rarely placed in a level form, which Augustino's almost always is: both will be found in one print,—that called, I know not why, *Marcus Aurelius at the Gates of Rome*. To be satisfied of this, see Plate IX. of vol. XIV. of M. Bartsch, where both are engraved; and we must distinguish between a *tablet* with two triangular handles, and the *true palettes*, on which both occasionally inscribed their initials. I find also several Monograms wanting. Eneas Vicus also once or twice used the tablet with two triangular brackets; but Marc Antonio never, unless No. 21, Plate II. of my Monograms could be decidedly proved to be his. We also want that important mark which alone distinguishes one of his Last Suppers, after Raffael, viz. No. 18 of Plate II. of my Monograms; it is on the moulding of the chamber, on the left, and marks the best of *three* engraved of the subject. But what can we expect of criticism from a writer like Bartsch, whose prejudices made him say, in his preface to this great artist's works, that he, emulating Albert Durer and Lucas Leyden's talents, *equalled them at last!*—and that his works are as much sought after as theirs, not because he surpassed their graver, but for having copied the designs of Raffael, &c. !—not knowing that it is not the delicacy

of the graver that constitutes a good print, (for if that was the case, Wierix and others of his tribe might enter the arena)—but fine outline, fine drawing, fleshiness and expression of the master's mind. And what shall we expect from an author who admits the wretched print, 322 of his Catalogue, the Pyramus and Thisbe, among his works? And that without any proof, either internal or external, but the mere letters MF on a scutcheon? For my own part, I shall endeavour to speak only of those prints which carry internal evidence of his decided style, and which bear his *undoubted marks*, and leave the rest to be raked for by dealers and antiquarians; the principal object being, I think, in collecting, to have only what *is useful for study, and beneficial to the artist*: and although *Vasari* is not always to be entirely depended on for dates or correctness of information, yet I shall here insert all that we can gather from him relative to what were, *in his time*, considered as genuine, as well as the order in which they were produced.—Perhaps he may have confounded sometimes what he published, with what he executed with his own hand; but we must not be too positive, even on this head, as there is no doubt that he often executed a part of a plate, the most material, and left the finishing to his scholars; yet still he might put his name to them;—neither is it unlikely that, as many moderns have done, he might sometimes, to promote their sale, suffer, for a premium, his mark to be added to things he was not ambitious of claiming, having only put in the finishing touches with his powerful graver.

From *Vasari* then we learn, page 294 of the third

part of his edition of the Lives, 1568, Giunta, that the first print shewn to Raffael was his *Lucretia*,—192 of Bartsch, no doubt.

2. Next, he says, he engraved the Judgment of Paris.
3. The Strangling of the Innocents.
4. Neptune surrounded by little histories.*
5. The Rape of Helen.
6. The Martyrdom of St. Felicity.

All these, says he, were from Raffael, *which proving very profitable*, Raffael appointed Marc Antonio to engrave, and Baviera, his boy, to print them, that thus all his historical subjects might be finished by him, selling them wholesale and retail to such as chose to become purchasers; and all these plates were marked with SR for Raffael Sanzio D'Urbino, and his small mark M . R . the following being the list.

1. *Venus* embraced by Love.
2. *God the Father* blessing the seed of Abraham, where are the ancilla and two children.
4. Soon after he executed all the *tondi* (circles) of Raffael, in the Pope's Palace. Qy, what does he mean—are they the medallions?
5. *Caliope*, with the Lyre in her hand.
6. *Providence*.
7. *Justice*.
8. *The Parnassus*, of the same chamber, soon after,
9. *Eneas carrying his parent Anchises*† from the

* This, doubtless, alludes to the Quos-ego, and should make the one we quote as by Caraglius, a copy from his; for I never saw that print by Marc Antonio, if such there be.

† Anchises is by B with the die.

burning of Troy,—intended by Raffael for a picture.—Next he published

10. *A Galatea drawn by Dolphins, &c.*

And these finished, he next engraved many separate figures from Raffael's designs.

1. *An Apollo with a Lyre.*
2. *Peace*, where Love gives an Olive-branch to her.
3. *Three Theological Virtues.*
4. *The four Moral ones*, and of the same size.
5. *Jesus Christ with the Twelve Apostles*.—Again in quarto.
6. *The Virgin*, which Raffael painted for the Araceli.
7. *Another*, which went to Naples to St. Domenico.
8. *The Virgin, St. Jeronimo, the Angel, and Tobias.*
 This must mean the Madonna del Pesce.
9. *The Virgin on a small size*, who, sitting on a stool, embraces the Christ ;—then
10. *Many other Madonnas*, taken from pictures that Raffael had painted for individuals.
11. *St. John in the Desert* ; and, soon after, *that picture which Raffael had executed for S. Giovanni in Monte*, viz.
12. *St. Cecilia and other saints*, so much admired. And Raffael having made *Cartoons* for the *Life of St. Peter and St. Paul*, and *St. Stephen*, he engraved,
13. *St. Paul Preaching.*
14. *The Stoning of Stephen.*
15. *The Blind restored to sight* ;—which prints were so excellent that they could not be surpassed. He then engraved
16. *The Taking down from the Cross.*

17. *Christ carrying his Cross*,—which went to Palermo.*
18. *Christ's Ascension*—with the Virgin, St. John, and St. Catharine, kneeling below ; St. Paul and St. Peter standing ; a noble large plate, which, *worn by impressing*, was hurt, and carried off by the Germans in the sack of Rome.
19. *A Profile of Pope Clement the Seventh*, like a medallion, with a shaved crown—then rare.
20. *The Emperor Charles the Fifth*.
21. *Peter Aretine*. He drew also in Rome, from the life, Peter Aretine, the famous poet, which portrait was esteemed the best that Marc Antonio ever executed.

Note.—From this it seems to have been from Marc Antonio's own drawing, not Titian's, as supposed.

22. *The Twelve Emperors, medallions*, which Raffael sent as a present to Albert Durer, in Flanders, and had in return his own prints. These brought him many scholars, and the best was Marco di Ravenna, who marked his engravings with Raffael's signature, S. R, and Augustino Venetiano, who marked A. V. both of whom engraved many things from Raffael ; among others,
 1. *A Dead Christ and his Mother* : at his feet *St. John, Mary Magdalen, Nicodemus* and the other *Mary*.—Again ; a larger—
 2. Where the Madonna lifts up her eyes to Heaven, with Christ dead at her feet.
 3. *A Nativity, by Augustino*, with the Deity above, and Angels.

* Now in Spain, called the Spassimo.

4. *Two Women, with a Vase full of holes for perfumes.*
5. *A Wolf Man, going to assassinate one that reposed on a bed.*
6. *Alexander and Roxana.*
7. *The Last Supper.*
8. *An Annunciation*,—all from Raffael.
9. *Two Histories of the Marriage of Cupid and Psyche, not long before painted; also finally by these two artists, almost all the things which Raffael had painted or designed; and having exhausted nearly all that great master's performances, they began on those of Julio Romano.*—

And first, the stories that *Julio had painted* in the Loggia, from Raffael's designs.

We see also still some of the first prints with the mark of M. R. that is, *Marco Ravignano*; and others marked A. V. which were engraved (or copied), by others from them—such as

1. *The Deity creating the Animals.*—M. R.
2. *The Sacrifice of Cain and Abel, with his death.*
3. *Abraham sacrificing his Son.*
4. *The Ark of Noah.*
6. *The Deluge, and the Animals coming out of the Ark.*
7. *The Passage of the Red Sea.*
8. *The Law, given on Mount Sinai.*
9. *The Manna.*
10. *David slaying Goliath.*
11. *Solomon reedifying the Temple.*
12. *The Judgment of Solomon.*
13. *The Visit of the Queen of Sheba.*

14. *The Nativity.*
15. *The Resurrection.*
16. *Descent of the Holy Spirit*,—all of which were engraved during Raffael's life ; and then, when they separated (this looks as if the Studio was a partnership)—Augustino engraved for *Baccio Bandinelli*
17. *The Massacre of the Innocents, &c.*

Next, MARC ANTONIO,
after Raffael's decease, engraved—

1. *The Twelve Apostles, in small*, with many Saints.
2. *The Standard-bearer and Lion.*
3. *Strength* ; or a man bearing the base of a Pillar.
4. *St. Jeronimo*—a small print, where he puts his finger into the socket of the eye of a scull which he holds in his hand ;—all from Raffael.
5. *A Justice*—from the arras of the Pope's Chapel.
6. *Aurora* drawn by two Horses, to which the Hours apply a bridle.
7. *The Three Graces*, from the antique.

The Madonna ascending the steps of the Temple.

Then from JULIO ROMANO,

1. *Two Battles of Horses*—in large sheets.
2. *The whole story of Venus, Apollo, and Hyacinthus*, which he had painted in the Stufra of *Baldassare Turrini, of Pescia* ; also
3. *The four stories of Magdalen*, and the *Four Evangelists*, which are in the Chapel of the *Trinity* (executed for a woman of loose life), now belonging to *Angelo Massini* ; also
4. *The Pilo-Antico*, brought from *Maiano*, now in

5. *The Castle of St. Peter's*;—with

6. *A Hunting of Lions*;—also

A Story from the Arch of Constantine, with many other histories from Raffael's designs, in the gallery and loggia of the Pope's Palace;—afterwards re-engraved by Thomas Barlacci; with also

The Drapery which Raffael designed for the Public Consistory.—Then, after JULIO ROMANO—

The Loves of the Gods.—Next, from BACCIO BANDINELLI,

The Martyrdom of St. Laurence, in which he corrected Baccio's faults.

Note.—This, I think, proves him to have been a fine draughtsman at last. Then,

The Sack of Rome ruined him, being obliged to pay dearly for his liberation; and he died a little afterwards.

In addition to this interesting document, our author Vasari, says he had in his portfolios many drawings of angels by Marc Antonio, from Raffael, taken from the Pope's chamber, where was his (Marc Antonio's) portrait, as one of the bearers of Pope Julio the Second, in that part where Enea the Bishop is preaching.

MARC ANTONIO RAIMONDI.

No. CLIII.

David, with the Sling:—he is naked all but a single piece of drapery, and the idea of his attitude is distinctly founded on the Apollo of the Belvidere Gallery: the head of Goliath is at his feet; in his right hand a sling, with a stone in it; in his left a sack. There is the

H h

stump of a tree without branches, and no sky. Below his right foot the mark (see Plate II. No. 1.)

The design is in many parts good, and less dry than the school of Perugino; it may possibly belong to an earlier period of the art,—even Francia, or from the school of Squarcione.

There is another print of David holding the Giant's head on the ground, and stooping, of a much freer style of design and engraving.

No. CLIV.

The *Grimpeurs* of Mich. Angelo.—A part of the celebrated Cartoon at Florence—a copy of the whole of which the Rev. Mr. Forster had finely engraved by Sciavonetti, from that in the possession of Mr. Coke, of Norfolk.—This is

Three Soldiers quitting bathing in the Arno, to take their arms on a sudden alarm: one is stooping to catch the hand of his drowning comrade, whose fingers only appear. A label is nailed to the rock with four nails, and on it 1210, for 1510 perhaps. 9 by 11½.

No. CLV.

The small Marcus Aurelius on a pedestal, with a wall for the back ground. ME—ROMÆ • AD • S • IO • LAT for at St. John de Lateran in Rome. No sky.

This probably was from the only remaining one of the twenty-four gilt equestrian statues that once ornamented the city of Rome: it was of bronze, and to this day some of the gilding remains on the original: the size is above the natural, and Sandrart says it was that which Totila carried off, and Belisarius recovered, found

near St. John de Lateran's church in 1475 ; it now is placed at the Capitol, in the middle of the square, before the Senate-house. $5\frac{1}{4}$ by $8\frac{1}{2}$.

The larger one differs materially in the saddle-cloth and ornaments.

No. CLVI.

Venus newly risen from the Bath.—She is drying her left foot ; a curtain behind her, and a window open to the country—a mere outline of hills ; but here is a little attempt at sky. Cupid is departing, with his bow in his left hand : it is in a style still improving. No mark. This was copied by Suavius, dated 1563.

No. CLVII.

St. Margaret sitting on a Lion, and holding a dragon by the neck ; a mirror in her right hand, in which she is surveying herself. No sky or back ground. $4\frac{1}{4}$ by 3.

No. CLVIII.

A Muse resting on a Plinth, her right hand supporting her head, a roll of paper in her left ; the legs gracefully crossed, and the drapery finely divided,—most probably from an antique statue ; a beautiful design, nearly all engraving. No mark. $4\frac{1}{4}$ by 3.

No. CLIX.

Another Muse, who, with her right hand, touches the lips of an ornamented vase ; her left arm reposing on a plinth : firm engraving, in the style of the Judgment of Paris. No mark. $7\frac{1}{4}$ by $4\frac{1}{2}$.

No. CLX.

Another in front, finely draped, resting her right arm on a round pillar covered with drapery ; her hair filleted with a triangular tiara in front. Same fine style, no mark. $8\frac{1}{4}$ by $3\frac{1}{4}$.

No. CLXI.

Another female holding snow to the sun, in a sieve. The rays from the right hand corner of the print; probably intended to represent Virginité. Both this and the last in a circular niche. MF. $8\frac{1}{2}$ by $4\frac{1}{4}$.

Eneas Vico has given a bad copy of it.

No. CLXII.

Peace, a graceful female, to whom *Love* offers an olive-branch. She takes his right hand in her own, and presents, as she advances, her breast to him. She is finely draped, and seems to be from Raffael.—No mark of engraver, but in his best style. An olive-tree very naked of branches, and no sky, is the distinction of the genuine print; five leaf-bearing branches. There are many copies. $8\frac{1}{4}$ by $4\frac{1}{4}$.

No. CLXIII.

The Standard-bearer.

A lion, emblem of strength and courage, is between his legs; the pole of the standard rests on the ground, and is bent by the power of the wind on the flag; his body naked, but on his head a magnificent plumed helmet. $9\frac{1}{4}$ by 17.

This is perhaps one of the finest pieces of engraving of the master, and might have been one of the figures of the Florence Cartoon, being so much in the style of it; for we cannot depend on *Mr. Coke's* design being entire; and we see the hands of the drowning soldier are not in the same place or position in that work that they are in the print of this Catalogue—the Grimpeurs; but it may also be Raffael, in competition with M. Angelo. There are buildings in the back ground, a sort of rotunda and

ruins; a bare stump to the right, sawed off; distant hills not shadowed; a clouded sky.

No. CLXIV.

Hercules and Anteus.

A ruined temple in the distance, with Doric columns. The club and lion's skin suspended on the stump of an olive-tree, or laurel. A fine firm style of graver is exhibited here, like the Paris; and like the last mentioned print, the drawing is masterly. There is a mark of the empty palette on the left of the print. 12 in. by 8½.

No. CLXV.

St. James the Less, reading:—chiefly etching of the workshop. 7¼ by 5.

No. CLXVI.

St. Simon,—a saw in his right hand, a book in his left: a grand character of figure, and firmly engraved. 8½ by 5½.

No. CLXVII.

St. Matthew, with a purse: full front, well executed. No mark. 8¼ by 5½.

No. CLXVIII.

St. James the Greater, with his pilgrim's staff, walking; his hat, like a cardinal's, hanging behind him; a book in his left; a fine finished drapery. The graver is as sweet as that of Bonasoni. No mark. 8¼ by 5¼.

No. CLXIX.

A Female sitting, who would teach a child to read, who looks from her. The chair very rude and plain, a short curtain behind it.

This noble trifle, one would think, must be from Michael Angelo, by the breadth of the drapery; and seems, by the style of the shadows, to have been from a

fresco painting. In the genuine print, the front of the figures look to the right hand side of the plate to the spectator. Bonasoni has, I think, copied it well, and *Bourlier* has copied it coarsely, putting *Raph. Urba. inven.* on his copy. 8 by 5½.

No. CLXX.

Joseph and Potiphar's Wife, with the horned Satyr between the curtains: a firm, but rather coarse style. The empty palette right hand corner. 8½ by 9½.

Of this, some copies are without the Satyr, said to have been erased as being too ludicrous: it is full of expression, and proper expression, without indelicacy,—the general fault of artists on this subject,—a fault which the great and gentlemanly mind of Raffael never fell into, although so young and favoured a painter, as well as naturally of an amorous complexion, which his biographer records to have been ultimately fatal to him.

No. CLXXI.

St. Paul preaching at Athens—is a noble example of the effect of simplicity of design in promoting grandeur of expression; that of admiration in the two figures in the foreground, and of attention in all the others, has never been surpassed.

In some copies, or impressions, the two figures in the gallery have been said to have been omitted; and I cannot help thinking that I once saw such a print at a sale at *Bastins*.—Bartsch says, *positively*, that such a print never existed.* There is a copy by *Jac. Laurus*, publisher, of the same size. 10½ by 14.

* Such a print may have been made by putting a piece of paper over in printing it.

No. CLXXII.

The Three Maries going to the Sepulchre: the face of one only is seen obliquely; all three are walking from the spectator. The design seems by M. Angelo. There is no mark, but the engraving resembles a little that of the Stregozzi print. No sky nor back ground. 10½ by 7.

No. CLXXIII.

The Martyrdom of St. Laurence—is a curious print, being a proof of *half the plate* taken in the workshop, probably by the engraver. MF Baccius Brandin inven. 17 by 10.

No. CLXXIV.

Alexander depositing the works of Homer in the Chest of Darius—sixteen figures. The position of the Hero is a little like the Meleager. The blank palette is upright, near the middle of the tomb: a classical composition that has been well pirated three times. 10 by 15. Raffael seems likely to have made the design.

No. CLXXV.

The Judgment of Paris—of which there are two plates by M. Antonio. This with the four white-headed bulrushes in the right hand corner, is the worst of the two, I think, although the other plate is much scratched longways, even in the best impressions; and it is remarkable, that they either could not, or would not, erase these scratches, which are constantly found on many fine impressions; it is inscribed—

Sordent præ forma ingenium .Virtus regna auram

MF Raph . Urbi inven. 17 by 11½.

Part of this composition I remember to have seen at Rome, on the back of the villa Medici: it was an antique basso-relievo restored with stucco, I believe, but being

very high, it was difficult to judge. Raffael was never above taking ideas from antique sculpture. *Bartsch* imagined that one of these prints was a copy, viz. that where the letter N, in the word *inven.*, is placed immediately above the letter R, of the word *Urbi*.

No. CLXXVI.

Cleopatra, as it has been called, reposing on an antique couch; her arms surrounding her head, with arm-bracelets of serpents; the lower part of the body draped finely; the mark of the palette is upright on the couch. 7 by 4½.

This figure was designed from a statue in the Belvidere gardens, in Rome,—at least the greater part of it. It has been three or four times pirated, and pretty well; but none, I believe, have ventured to insert the engraver's palette. The original is fine.

No. CLXXVII.

The Pest;—a justly admired engraving, always attributed to Marc Antonio, but which *I have no hesitation in attributing chiefly to Bonasoni, his tasteful scholar*. In this print, men and animals are dying around a terminus; in the distance a castle—also a dead horse; in the foreground a man is trying to prevent a child from sucking the breasts of its dying mother: he holds his nostrils with his hand. In a remote room, *Eneas* is seen on a couch, reposing; and two spirits, the Phrygian deities, I suppose, appearing to him by moonlight. On the ray is inscribed—*Effigies sacræ Divom Phrigi*; and on a plinth, which sustains a terminus, is written—*Linquebant Dulces animas aut ægra Trahebant Corp.*—In the corner inv. Rap. ur. MF. Among other figures, very interesting, is a man seeking

his murrained sheep, in the night, with a torch: the sheep is in the act of coughing.

This little Pest is delicately touched, and gives an idea of a coloured picture, from its sweet effect.

In that fine Plague at Athens, of *Mr. Hope's* collection, now in that of *Mr. Miles, of Bristol*, we have a repetition of some of the same incidents; but we know not the author of the last with certainty; but it signifies little, as it is equally valuable with the finest productions of any artist that ever lived. *Filler* has engraved this last for *Mr. Forster's* fine work. 10 by 7½.

No. CLXXVIII.

The Madonna della Pescè—where the Angel Raphael is introducing Tobias, with his Fish, to the Virgin and Christ, seated on a throne, to whom St. Girolamo reads from a large book; his Lion at his feet. This print, as well as the *Pest* before quoted, are in a style so much finer in point of stroke than any of Marc Antonio's works, and so much resemble the best manner of *Julio Bonasoni*, that I think they ought to be transported to his catalogue; for the hands also have more expression of the character of action than any one but Bonasoni could give.

Gandinelli says the original picture went first from Raffael to St. Domenico Maggiore; afterwards, we know it went to the Escorial; and, I believe, in 1812, was still there when Lord Wellesley entered Madrid. It has no sky, *no mark*; and this is another reason why it is not by Marc Antonio, for he would not have left so sweet a thing unowned. 10 by 8½. Bartolozzi engraved it for Townsend's Spain, very well.

No. CLXXIX.

The Last Supper of Our Lord—with a grand Venetian window behind, supported by four Tuscan pillars. In the back of the picture a little delicate view, but *not a line of sky*; on the right hand side, against the wall, is a peculiar mark (see Monograms, 18, Plate II.), which I take to be Antonio Raimondi and Raffael united. An opinion has been entertained by some, that it was by Marco di Ravenna, because there are two of this subject, and only one marked with the palette:—be it how it will, there can be no doubt of this print being the best executed of the two in every respect, both as to drawing, effect, and expression of the extremities. It has not, I believe, been before noticed, that there is no leg to the long table, although all the feet of the disciples are seen beneath it,—and hence called the feet. 11 $\frac{1}{4}$ by 17 $\frac{1}{4}$. It may be by *Ravenna*, and yet deserve all I have ventured to say of it; but I rather think it is by his master—at least a great part.

No. CLXXX.

Jesus and the Twelve Apostles,—a set which have also been attributed, perhaps justly, to *Marco di Ravenna*, his noble scholar, as they do not bear any mark, and seem too free for our engraver; yet, as they are evidently *superior* to those called his, I placed them in my portfolio, at the Royal Academy. They were once belonging to its President, Mr. West, and are fine impressions.—Before Ant. Sal. each of them have the *Marco di Ravenna* on the left below, except St. Thaddeus, where the mark is in the middle.

No. CLXXXI.

The Massacre of the Innocents—without the chicot (which means a knotty piece of the top of the fir-tree)—by the Italians called the *falcetta*. This mark of distinction being wanting, will be a certain guide to the best engraving of this subject. Malvasia gives it to Marc Antonio, and I agree entirely with him, having patiently examined both this without the *chicot*, and that fine one with it, before I decided; this, without the fir-tree, or *chicot*, is one of the finest outlines of all Marc Antonio's prints,—so fine, in many parts, that it leaves no doubt of Raffael's having retouched it with his pencil on the plate; beside, the lines are all better adapted to the forms than the other, and go more into perspective; so that the woman running forward, comes out of the picture almost. *Bartsch* says, all the connoisseurs give the preference to that with the *chicot*; but he, as his work every where proves, possessed no fine taste in these matters,—no *tact-fin* whatever, in what relates to drawing; and he reports that *Zani*, from absolute authority, in his *Encyclopædia Metodica*, proves that one of these two famous engravings were by Marco di Ravenna, and founds this on a manuscript by *Vincenzo Carrari* (who says his true name was *Marco Dente* di Ravenna), that was killed in the last sacking of Rome, and complains of *Vasari* for omitting his life;—of this more when we come to his works. The print is 17 by 11.

No. CLXXXII.

The Catena-dance of Nine Boys.—In this chain dance, which is still in vogue at Athens, being an ancient Grecian dance, two only of the Genii are winged, *Eros* and *Anteros*. It has no mark of engraver, but is so

fine that one cannot doubt that Raffael himself might have traced the outline on the plate, being in the style of the best designs of that perfect artist. $6\frac{1}{2}$ by $4\frac{1}{2}$. It is always rare, and I have been asked £ 20. for a fine impression. All the copies are indifferent.

No. CLXXXIII.

The Parnassus, with *five* flying Genii, each holding two laurel crowns, and which are not in the fresco at the Vatican. The window of the chamber there, forms the bottom of the picture. Beneath is *Raphael pinxit in Vaticano* MF. 14 by $18\frac{1}{2}$.

The seven standard Laurel-trees, in the centre of the print, are like those so much used by his master Perugino, being quite straight; and there is no portrait here of Raffael, near Dante, Homer, and Virgil, as in the Vatican picture; here also we have a lyre instead of a violin, put into the picture at the Vatican, as Bellori reports, out of compliment to some eminent performer of that time. The figures on the right hand are said to be Homer and Pindar, but the others have no distinguishing marks; and Sappho is not here. The style of engraving is that of his very best unrivalled excellence, but only seen in such good impressions as that I write from. There are two copies of it, one of which has his mark, and is distinguished by one more string to the lyre than the original. The second copy has only three Genii in the air.

No. CLXXXIV.

Raffael's Dream,—where two females, very little draped, are sleeping on the banks of Styx, or some river of Hell; strange monsters are admiring them, who are evidently actuated by sensual desires; the kingdom of

Pluto, and the torments of the damned, are in the back ground ; flashing lights, Charon's boat, and heavy clouds passing ; near a pillar at the bottom of the wall, above the women, is MF on a stone in the architecture. 13 in. by 9. Good impressions, like this I write from, are rare ; this was in *Mr. Barnard's collection*.—The back ground was much like that of the *Pest*, much varied, with sudden lights.

No. CLXXXV.

The Eight Caryatides, and Bust of Juno, supporting two rows of architecture : a door way below, with two men in conversation within it, by way of scale to the magnitude. The four upper Caryatides are young females, the four lower aged men : it is from the tomb of Augustus, at Rome.

The fine bust of *Juno*, colossal, seems to have been placed after the work was executed ; where the original is I do not know, but a fine cast of it is in Mr. Westmacot's study,—perhaps the best colossal bust we know, except the Antinous, at Monte Dragone, near Frascati, belonging to Prince Borghese.

No. CLXXXVI.

Peter Aretine—his Portrait. This magnificent portrait, full of the expression of mind, was said to have been painted by Titian,* his intimate friend, and engraved with all that care which manifests the respect of Marc Antonio Raimondi for that extraordinary and versatile character, who was his best patron after Raffael. To whom to attribute the complimentary lines under it I know not, or where this exquisite portrait lays concealed, which, I should have imagined, must have been

* Vasari says M. Antonio himself drew it.

a painting ; probably it went to France, or Germany, as a return for the favours he received from those courts, as to exchange portraits seems to have been the custom of his times ; or it may still lurk in Venice, where he took shelter from the wrath of the Roman Pontiff. Size, 9 by 5½, including inscription.

This caustic writer, the Mirabeau of those times, was so detested by the clergy of his day, for the acrimony with which he satirized their vices in his licentious dialogues, that all his writings were prohibited by the Popes ; and I never saw a copy of this print where his name was not carefully obliterated,—as was the case with that fine impression on vellum, discovered with a roll of Marc Antonio's prints (nearly all proofs), in the Barberini library, when I was at Rome, and sold to the house of Artaria, of Vienna, by the Princess herself, through Volpato.—This head alone being valued to Mr. Cracherode at fifty guineas, on account of its rarity and perfection—but I think he refused it. The lines engraved under it are as follows, when chance has preserved them :—

*Petrus Arretinus accerimus . Virtutem ac Vitiorum demonstrator.
Non manus . artifices . mage dignum os pingere, non os
Hoc pingi poterat nobiliore manu ;
Pellæus juvenis si viverat hac volo destra.
Pinger hoc tantum diceret ore cani.*

Or,

Peter Arretine, of vices and virtues the satirical exhibitor.
Not art herself could have given him more dignity,
Nor could this mouth have been designed by a nobler pencil.
If the Pellæan youth (Alexander), had lived at this period, he
would have exclaimed,
By such a hand would I wish to be depicted,
By such a mouth would I glory to be praised.

I insert this to shew the opposition of opinions on every subject, and character among men. Mazzuchelli's *Life of this much talked of Italian*, is a very interesting production, and his voluminous *Letters* contain valuable information concerning his own times, as well as of art.

Thus ends the Catalogue of the few I was able to procure of this celebrated engraver, chiefly on account of their extravagantly high price; for the remainder of his extensive works, I must refer the reader to *Bartsch's* 14th Volume of the *Peintre Graveur*, as the most general, being from the great collection at Vienna.

AUGUSTINO VENETIANO, or AUGUSTINO DE MUSIS, whose name we find inscribed in Latin, on the celebrated print of the *Skeletons*, No. 424 of *Bartsch*, thus —

AUGUSTINUS VENETUS DE MUSIS.

It is generally supposed he was born 1490,
And died at Rome - - - 1540.

Vasari speaks of his engraving at Florence for *Andrea del Sarto*, in 1516, a very bad plate, which disgusted his employer. It was Christ supported by three Angels (40, *Bartsch*); and it may be true, for then he had not, probably, seen Marc Antonio, or studied at Rome: afterwards he made great progress towards rivalling his master, but never, I think, equalled him in drawing or fine adjustment of lines,—and was, I doubt not, rather considered by him as his best copyer than as his equal, as *Heineken* seems to have thought him.

Occasionally we see his name united with that of M. Antonio, as in the *Stregozzo*, &c. but he often was very careless in his execution, and was himself a prey to

bad copyists, who scrupled not sometimes to adopt his monogram.

In 1515 we find him imitating the style of *Julio Campagnola*, in a naked man sitting under a tree, with a pipe in his left hand, and an open music book before him—octavo; and in 1517 we have his St. Paul preaching, and a friar kneeling in the distance. By his habit of dating, we can trace his progress to perfection, with great precision,—which also was the custom of *Eneas Vico*, another of the Roman school; an early print of his is—

No. CLXXXVII.

The Old Man with the Giant's Skull—with his mark A.V. in the sky, near a kind of zodiac with three stars. This singular subject has not, I believe, yet been explained. In the back ground is a church, and some buildings in the water,—persons on a landing place, and two guards. In the foreground are some dead trees and a heap of human bones; two naked men are running, one with a giant's skull in his hand,—the other clothed, expressing pity by the action of his right arm; at his feet a circle divided into eight parts, with a figure of 3 on each division, or twenty-four parts, or hours: the execution extremely neat, and the figures correctly drawn, though so small. 4 by 5.

No. CLXXXVIII.

The Despairing Lover—is sitting on a rock, from whence flows a river; Venus is crossing the sea to him on a shell, marked on the beak A.V.; Cupid is sailing to her on a quiver, and rowing with his bow; three Amorini above, and beneath are eight lines—

Con tal destrezza amor trapassa & artè
Del Mar, &c.

The Cupid has been often attributed to Raffael's pencil, but the figure on the rock is original,—full of expression, and worthy of the attention of a sculptor. $7\frac{1}{2}$ by $8\frac{1}{4}$.

No. CLXXXIX.

Hercules and Antæus.—He is throwing Antæus to his mother earth, represented by a very aged female, reposing on the ground. The composition has no great energy, is of feeble design, and weak graver; an early attempt at Rome, no doubt. On the stone on which Hercules places his foot is a date of 1533, and near it the palette, whose handle is angular (see 2 of our Plate III.) $9\frac{1}{2}$ by 7.

No. CXC.

The Standard-bearer, or strength,—with the lion couching between his legs; a copy from M. Antonio; the only variation in the design being four little stones and two large ones in front; in the original, three only. Oblong squared-handled palette, with A.V. on it. $6\frac{1}{4}$ by 17.

No. CXCI.

The Warrior surrounded by Arms.—Before him an altar is flaming; his helmet is crested with a dragon, and his right hand rests on the pommel of his sword, in the act of drawing it.

This figure much resembles the *Alcibiades* of Raffael in the school of Athens, otherwise it might pass for a *Mutius Scevola*. The action of walking slowly with dignity is finely produced. By the enormous helmet at his feet, the spear, shield, and coat of mail, I think it may be David sacrificing for his Victory over Goliath. On a stone A.V. $9\frac{1}{2}$ by $7\frac{1}{2}$.

No. CXÇII.

Virginity carrying Snow in her Basket, exposed to the sun's rays; a Bolognese dog following her; a tree behind; a landscape, and a bridge to a city.

The action is graceful, but the execution very meagre; perhaps a copy. On a stone (mark 1, Plate III.), with 1516 under it. The top of the A cut off to make a T. $6\frac{1}{2}$ by 5.

Huber calls the figure the *Cumean Sybil*, who got the sun to grant that the sand she carried in a basket should be converted into gold; but the story I believe is, that Amalthæa procured from Apollo, who was enamoured of her, that she should survive as many years as she could carry grains of sand in her hand,—and this was she who conducted Æneas to the nether world.

No. CXCIH.

The Assembly of the Gods.—They are sitting about a square plinth on the clouds; Jupiter in his orb above, with Juno, who is unveiling herself, with his assistance, while a female draped figure, a Fame, is sounding a trumpet,—perhaps announcing to the synod his choice of Juno. Mark 1516 (see Plate III. No. 1), as before. *Marriette* says the design was by *Baccio Bandinelli*. 7 by $4\frac{1}{4}$.

No. CXCIV.

Love wounding the female breast. This is well expressed by the action of her left hand, whilst, with her right, she cautiously feels the point of a dart that he presents her, her arm reclining gracefully on his. He looks archly up in her face, as expecting to see the effect, and her countenance has the sensation of agreeable

pain.—His right hand rests on his bow ; a city behind, resembling Venice, and one tree. Mark on the sky, left hand, 1516 (see Plate III. No. 1.) 7 by 5½.

The design is worthy of any master, but seems decidedly by Raffael ; and the two figures would make a delightful group in marble, or suit a gem by the hand of Pistrucci.

No. CXCV.

St. Matthew perusing his Gospel, with the Ox before him, whose head expresses well the act of listening. He is seated on a cloud in celestial glory, and a very common action is rendered grand by Raffael's management of lines. Gandinelli says the set of Evangelists were by Julio Romano ; but I find nothing of his principle of composition, and much of Raffael's in them. 1518 (see Plate III. No. 1.) 9½ by 7.

No. CXCVI.

The Virgin and Child,—neither of them possessing any of the usual attributes of divinity.—She is giving her milk to him with a fine expression of maternal tenderness, and pressing his back with her left hand, affectionately, while, with her right, she offers the nipple ; the Infant looks carelessly back to the spectator. The Virgin is a three-quarter figure. There is a curtain and part of a window. No mark, but a thing of study in point of graver. I think it must be from Raffael. 6½ by 4½.

No. CXCVII.

A Figure from the Incendio del Borgo.—A young female draped, bearing on her head a vase of water,—a true picture of a female of *Trastevere* marching boldly, her drapery flying about, agitated by the wind

and her vigorous activity. A piece of architecture, and an unfinished landscape. Above we read . 1521 .; on the pavement A .V. This scarce engraving is, I believe, from one of the drawings in the Gallery of the Grand Duke of Florence, and is full of energetic action. 7 by 4 $\frac{1}{4}$.

No. CXCVIII.

Half of a Frieze, with a winged Genius holding a circular shield.—He sits in the centre of a grotesque branch, on the stem of which are an eagle and a serpent, and a tritoness supporting her fishy termination, said to be from *Giovanni di Udine*, but most probably from the antique. On the shield 1530 A .V. 10 by 4.

These things were at that time published for the Ornatiſti, who embellished chambers and halls then, as we do now by paper hangings, and who are still much employed in Italy: they turned the pattern, and so by repeating the idea, made a uniform ornament. We have some of these ornamental friezes by Julio Bonasoni.

No. CXCIX.

Temperance—a female with a bridle in her left hand, sitting, and holding a man's head, as if purposing to bridle him. (Qy, a copy.) An idle tale says this was to mock Julio Romano. 3 $\frac{1}{2}$ by 2 $\frac{1}{4}$.

CC.

The Adoration of the Shepherds. The child Christ is reposing in the manger, at full length, in a glory of light—his legs crossed, as well as his arms on his breast; the Mother kneeling, and adoring with uplifted closed hands; an ox's and an ass's head behind, who throw their shadows on the wall from torch-light; four shepherds in nearly one group, one of whom bears a lamb on his shoulders; the others all point with their hands

to the Infant ; another, kneeling, holds a young ram as an offering. On a tablet squared and carved, to the right of the spectator, ^{1531.} A.V. The design is, I think, decidedly by Julio Romano. 15 by 10½.

No. CCI.

Accademia di Baccio Bandinelli, inscribed—*Accademia di Baccio Branden*, in Roma, in luogo detto Belvedere . 1531 . A.V.

This I think shews the artist to have been attached to his school, and is interesting, as shewing us in what manner the artists, of those great days of art assembled, as well as where, and how little ornament they coveted.

The artist himself holds a cast in his hand, and is lecturing on it to a student, who listens attentively behind his chair.—He is dressed in the old Florentine bonnet and furred pelisse,—an old man with a considerable quantity of beard, as well as much hair ; beside him, on his left, an artist writing, or drawing, with an ink-stand before him ; at the foot of the table four young pupils engaged in drawing from an antique figure in an attitude like the Alexander in the Roxana of Raffael : the light they use is only one candle in a common candlestick ; and they are using those fig-tree boards, polished and prepared with calcined bone powder, with each a silver style, such as I found described in a Florentine manuscript by *Cennini* (see Note on my Life of Bonasoni) ; they have caps, and all have slippers, like what we call Greek, high before, and are seated on wooden stools. The statues on the shelf were probably his own models, none of which resemble any antiques we know of ; and thus we learn how they studied by night on a

table rudely covered by a ragged cloth. There is another print of this subject by Eneas Vico, as will be seen hereafter. 11 by 11 $\frac{1}{4}$.

No. CCII.

Two Male Caryatides, one issuing from a reed : two others, one a Canephora. 1536 A.V. 8 by 5.

No. CCIII.

The Conjugal Union.—Two figures, a male and a female ; each figure grasps the right arm of the other—perhaps Æneas and Lavinia. No mark, and probably his own invention. 7 $\frac{1}{2}$ by 5.

No. CCIV.

The Miracle of the Manna.—Eighteen figures after Raffael : the Moses reminds us a little of St. Paul preaching at Athens : an upright figure of dignified simplicity. Mark A.V. open bars to the letters, with the palette ;—and this print once caused me to suspect that, where the mark is on the palette, it indicates that the engraver himself executed the drawing. The young female, on whose head another is placing a basket, and the figures kneeling before Moses, are repeated ideas from Raffael ; three vases on the fore ground. 17 by 11 $\frac{1}{2}$.

No. CCV.

The Rape of Helen,—where her admirers are attempting a rescue. Six vessels, and many figures full of activity and expression, mark the event. *Paris* on horseback on the right hand ; a temple on the back ground, and horsemen crossing a bridge. This print I may have placed wrong, for on it is found the mark (see Plate II. No. 15) ; and I think it properly belongs to Marco di Ravenna, alias M. Dente. 16 $\frac{1}{4}$ by 11 $\frac{1}{4}$.

No. CCVI.

Marcus Aurelius haranguing his troops on horseback (as some call it), under the walls of an ancient forum : eight figures, four horses. In this print we find two marks, viz. on a stone A . V . , and on the right, in front, Marc Antonio's round handled palette ; and the evident reason is, that both had worked on this plate in their best manner for the time. In all the hair we see *Augustino's* peculiar curled stroke ; and in the helmeted warrior who is admiring the Hero ; the whole figure appears to be from the decided graver of *Marc Antonio*, as well as the horse, and part of the figure of the Emperor. The impression being very fine, we see the union of their talents throughout distinctly. 15½ by 10½.

No. CCVII.

A Battle of Horse. Near it is a city in flames, in an arid and rocky district, where many naked figures are engaged with armed ones, and which, to me, seems to be intended for *Marius engaging the troops of Jugurtha, and burning the city of Canna, in Numidia.*

In this noble design there are two standard-bearers carrying enormous flags, which are not distinguished by inscriptions ; and advancing from the rear is a hero crowned with Joy ; in front, to the left, is a warrior fallen from his horse, and quite dead ; his helm, plume, and sword dispersed by the event ; another, though fallen, grasping a spear that has wounded the thigh of a horseman ; still further on, to the right, runs one with a bearded head in his hand. The horses seem actuated by military rage, and bite and trample their opponents : all is fine action, noise, hurry and disorder ; the drawings and foreshortenings learned ; and I think there can

be no doubt it was from some work of Raffael, as the figure coming forward to the spectator, with the head, is so much in his manner of composing. Twenty-four figures and nine horses. On the squared palette of Augustino di Musis is an A.V. $18\frac{1}{2}$ by $15\frac{1}{2}$. It is a model of the great and good old style, for ever lost, I fear.

No. CCVIII.

The Madonna del Spassimo—now in Spain, in the Escorial, from Raffael. Christ is bearing his Cross to Calvary, and sinking under its pressure; five females following in the utmost distress: they are just coming out of the city gates, and a soldier goes before in armour, carrying a standard with the S.P.Q.R. or (Senatus Populusque Romanus) in very large letters; in the distance Calvary, and the two criminals going before,—in all sixteen principal figures—seven smaller ones; it has been said to have been superior in interest to the Transfiguration, and, I believe, escaped the French plunderers. On a stone, left hand, ^{1517.} A.V. $16\frac{1}{2}$ by 11.

Mr. Scandred Harford has a good copy of it brought from Italy.

No. CCIX.

The Piety of Æneas. He carries his father, who grasps in his aged hand his household god Jupiter; the grandson going before, and holding by his drapery for safety, while in his right hand he holds the ashes of his ancestors in an urn.

This print is delicately engraved, and worthy even those of Marc Antonio, but most resembles Augustino's style. Bartsch has placed it with the Marc Antonios, I

think, but on no good authority ;—see Vol. XIV. page 153,—and says that Dominicus Z^{ex} is Domenicus Zenoni excudit. This came from the Scutolari collection at Parma, and is sufficiently rare. I place it to Augustino very doubtingly. 6 by 4½.

For the remainder of this master see the Bartsch—for here ends my former collection, now in the Royal Academy's portfolios.

Good impressions of his prints are even more difficult to find than those of Marc Antonio, and the reason probably is, that his style of graver did not admit of so many impressions being worked off ; but the singular circumstance to me is, that this able and industrious engraver took two such different marks as (see Plate III. No. 1 of Monograms), and that of No. 3, viz. A.V without the top that makes the T ; yet all writers have concurred to consider them as belonging to the same man ; this is worth investigation.

Proceed we now to that other greater scholar,

MARCO DI RAVENNA,

whom the Abbate Zani instructs us was *Marco Dente*.

The peculiar distinction between this scholar and the last, seems to be in the *fluency*, if I may be allowed the expression, of his graver : great decision, clear stroke, and a superior effect often on the whole ; but this is only to be observed in his latter performances, when he was greatly improved, such as the Christ and the Apostles, the Rape of Helen, and, if it was his, one of the Last Suppers, with the mark (see Plate II. No. 15), on the wall.

There is no doubt that many of his plates, as well as

those of others, had the assistance of other hands ; and to me it seems there are plates of this great studio, where *each scholar took a part*, and that Augustino de Musis, Marco Dente, and Julio Bonasoni, each took a portion with their great master, Marc Antonio Raimondi,—where also, if there was a landscape in the back ground, they employed some German ; and as to hair, if even *Georgio Pens* was employed to execute that, we cannot distinguish it from Marc Antonio's best graver, as any one may learn by looking at the man carrying the ladder, in Georgio Pens's great print of *the Siege of Troy*, and again in the print of the Rape of Helen, marked in one copy (Monograms, Plate II. No. 15), which Huber and others say is *Ravignano* sculpsit, for Marco di Ravenna. We see so much like the manner of engraving of Marc Antonio and Augustino in the front figures,—so much of this Marco di Ravenna in the second ground, and so decided a German hand in the landscape, that it is impossible to say whose it ought to be called ;—hence the SR passed with some for Raffael Sanctio, as he probably was the designer. This idea came originally from *Vasari*, who says R. S. united with R. alone, meant this Marco di Ravenna ; and Huber, in support of this, brings the Massacre of the Innocents of Baccio Bandinelli, a piece twice engraved, which has Baccio's name on it as inventor,—and of course Ravenna's RS could not mean Raffael Sanctio ; *Vasari* also says Augustino worked on these pieces.

The Abbate Marolles, in order to get over this difficulty, made two masters of one, asserting that S. R. meant *Silvestro di Ravenna*, a name that in reality

never existed, notwithstanding Bassan has placed it in his Dictionary of Engravers ; but doubtless the letter R often is put for Raffael, when placed alone in his designs, as it has been supposed to be in the Long Supper of our Lord, called the Piece of Feet,—a long line of which appear below the table-cloth of a table without legs ; but the mark on the wall of the right hand of that print, above the Apostle with the bald head, is not either R . or S . R . but is in fact A . R . as will be acknowledged on close inspection :—thus engraved (see Monograms, Plate II. No. 18), for *Antonio Raimondi*, whose engraving throughout it undoubtedly is, *in his very best manner*. This should teach us to be more careful in examining marks. Down to Bartsch, this peculiar mark has been overlooked by all writers :—it is No. 27 of his New Testament, Vol. XIV. page 33, where he attributes it to Marco di Ravenna, as others have done ; the letters are all open. On the Laocoon we have his mark explained, and on some prints he marks M . R .

Zani, in a work dated Parma, 20th May, 1791, gives us his family name from a manuscript lent him by Prince Philip Ercolani, of Bologna, a funeral oration on the death of Lucca Lunghi, a painter of Ravenna. The author complains of *Vasari's* neglect of the painters of that city ; and among others of *Marco Dente*, the engraver to whom he attributes the Paris after Raffael, and the Slaughter of the Innocents, and who, he asserts, was killed at the last sack of Rome.

This author was Vincenzo Carrari—probably of Ravenna himself ; but he is wrong in accusing Vasari of neglecting to mention his countryman, for he has more than once mentioned him as a good scholar of Marc

Antonio Raimondi's school ; and if he really did engrave the one of the Paris, and the Strangling of the Innocents, to which we have Marc Antonio's marks, it is a singular piece of biography,—at any rate it ascertains his family *Dente*. On the Laocoon, by him, we have his name in Latin, *Marcus Ravenas—Romæ in . palatro Pont . in . Loco . qui . wolgo . dicitur Belvidere* ; on others only an R ; but his general cypher is considered to be (see Monograms, Plate II. No. 15), which most read *Sculptore Ravignano*, or *Ravennas* Sculpsit. *Bartsch* also

finds on a plate of ornaments, a mark  which

he doubts not is Marcus *Dente* Ravenna's. As to what Orlandi, the author of the *Abcedario* says about this mark being that of *Silvestro di Ravenna*, a scholar and imitator of Marc Antonio, from 1535 to 1560, and who copied only Raffael and Julio Romano, it seems to have been without any good foundation ; and *we must give up this Silvestro altogether*. There is one only of Marc's with any date, and that is 1519, a basso-relievo of three Amorini, *from the church of St. Vital, at Ravenna*. See 242 *Bartsch*, page 194, Vol. XIV.

Pomponius Gauricus (*de Sculptura* edit. Florence, 1504), speaks, says *Bartsch*, of a Severus di Ravenna, whom he terms—Sculptor, *caelator*, desector, plastes, pictorque egregius,—and who flourished about 1490,—who, according to Rosetti (in his picture of Padua), executed the statues for the Saint of Ravenna.

Zani also speaks of a *Simon di Ravenna* (*Materiale*, page 207, note *), but neither of these could relate to our engraver ;—at any rate, if, as *Carrari*, who gives

us his family name, Dente, says, he really was the author of the famous duplicates of the Massacre of the Innocents, and the Judgment of Paris, we must allow him to have been *equal often with his master, if not superior*, and probably the author of many fine copies of his master's works, executed for his own account, or to supply an extraordinary demand for works of so great importance.

For my own part, I do not approve of Bartsch's plan of uniting, in one catalogue, the three masters—Marc Antonio, Augustino Venetiano, and Marco *Dente* di Ravenna,—since, I think, they differ essentially enough in their styles to be separated, and each well deserve a separate niche in the temple of chalcographic fame. I shall now therefore proceed to the few in my own Catalogue, of which I believe there is no doubt.

No. CCX.

The Apollo Belvidere.—He is in a niche, the top of which is ornamented ; and, as before the restoration of 1552, said to have been by *Bernini*, he is without his left hand and the wrist,—also without the fingers of the right hand, or the thumb. Under the pedestal is inscribed—

Sie Romæ ex marmoræ Sculp . in Palatro ponte . in Loco
qui uvi vulgo dicitur Belvidere . Ant . Leperi formis
Romæ M . D . LI .

A serpent winds up the tree. No mark.

No. CCXI.

St. Michael.—His right foot set on the throat of Satan, who seems strangling, and with both hands endeavouring to lift up the foot and thigh of the Angel, whose left foot is on the Devil's bat-like wing, having feet

armed with talons like birds,—his tail that of a dragon, and his horns short, like those of a goat. The saintly Archangel has his helmet composed of the upper part of a human skull, winged like the cap of Mercury; his right hand pierces the demon with a spear; his left rests on the pommel of his sword; a double glory surrounds his head; the scene a barren desert; to the left (see Monogram, Plate II. No. 15.)

No. CCXII.

The Rival Sacrifices of Cain and Abel. On the left is executing the first act of murder. The Deity, with a countenance of compassion, appearing over the sacrifice of Abel's first fruits of his flock. No mark; perhaps his early work. $17\frac{1}{2}$ by $8\frac{3}{4}$.

No. CCXIII.

A Female taking a Thorn from her Foot.—She is sitting on a rock, on which is a conspicuous mark of 153z in the Venetian style of numbering, where the figure 2 is always like an z; the stone is surrounded by wild roses; there are two stumpy trees on a hillock, a two-arched bridge, a city on a rock, and distant mountains: the lower part of the figure is draped, and her hair is much braided. $7\frac{1}{2}$ by $9\frac{1}{2}$. Qy, had it not verses under?

This rare print has by some been thought to resemble the engraver of the B on the die, because the figures on the stone and distant landscape resemble him, while other parts are more like our *Marco*.

No. CCXIV.

Another Female, also extracting a thorn from her left foot; but she is without any drapery, and sits on some, surrounded with roses, and a rabbit is feeding

near her feet ; behind her is a wood with a palm-tree, a steep mountain with buildings, and a river surrounding it ; no sky. This figure is elegant and graceful, her hair filleted—being nearly a copy of a fine antique bronze, not much bigger, belonging to the *Prawnian collection at Neuremberg*. There is also a statue in the same action at the Palace of the Tuileries at Paris, in the Hall. This print has the mark (see Monograms, Plate II. No. 15), on the rock, and the execution would do honour to Marc Antonio, or any one. $10\frac{1}{2}$ by $9\frac{1}{4}$.

No. CCXV.

Another Nymph, a little draped, sitting also among shrubs, rocks, and trees, combing her very long hair ; a Satyr behind, hid in the bush, and peeping through the leaves, which cover his eyes ; distance, a calm sea and white mountain ; no clouds, no mark. $10\frac{1}{2}$ by $6\frac{1}{4}$.

No. CCXVI.

A Marine Nymph—accompanied by an unwinged Cupid, each riding on a marine monster.—He holds the fin, and drives him by a dart in his left hand ; she also holds the fin, and presses the leg with the left hand ; the tail winding, and both advancing over the wave towards the spectator ; behind a sea coast, *like the Adriatic* ; on the clouds two Zephyr's heads. The design like Raffael ; no mark. $10\frac{1}{2}$ by 7.

No. CCXVII.

The Madonna with the long thigh,—differing from that by Marc Antonio, and known from it by the barril suspended on the wall of a building. The Virgin is seated on the ground ; the Infant Christ leaning over his Mother to receive from St. John that scroll on which, as his banner, the old artists usually inscribed *Ecce*

Agnus Dei; behind, St. John has his arms crossed, and his staff in his left hand. In this print also, near the foot of a broken pillar, is the head and hand of a youth with curled hair, who looks at St. Joseph frowning. There is no nimbus to any one of the figures. On the barril is marked (see Monograms, Plate II. No. 15). $15\frac{1}{4}$ by $10\frac{1}{2}$.

No. CCXVIII.

A Battle of Horse and Foot Soldiers—where a man on foot has pricked a horse behind with a spear, who kicks, shakes his mane, and seems to neigh; two other soldiers galloping over the bodies of dead men; a fourth horse is coming up to the left of the picture, bearing a warrior in a Phrygian bonnet, with a curled conic top,—he is sheathing his sword; on the foreground is a scimitar, whose handle is a swan's head; a shield also, with the impress of a lion's head; a sling; and in the hand of a dead warrior is a mace with a spiked head; a troop of horse are in the back ground, wheeling round a rock, armed with lances; in the extreme distance the sea: the whole full of energy, rapid motion, and expression. Caraglius has copied it almost too faithfully. $15\frac{1}{4}$ by 9.

No. CCXIX.

Il Sogno, or the Vision of Art,—that singular Allegory which is painted on the upper part of the wall of the painting room of Raffael, and still remains, in the villa in which he resided, at the back of the Borghese, at Rome. Here are eleven figures armed with bows, either aiming at, or having struck, a target, hung before a male Terminus, representing *Form*; four only are fixed in it; probably a compliment to the great men of his day. When I saw the picture in 1792, it was in

tolerable preservation, so much so that Monsieur Gagnereau, an eminent French student, was enabled to copy the entire outline, which he permitted me to trace. My idea then was, that Raffael intended by it to represent to his scholars emulation in the fine arts, where some commence in early life to draw the bow; some so late as scarcely to be able to bend it; some by vigorous efforts succeed, others sink down in despair, and vainly extend their arms to the goal,—a female is among them. (Qy, who is intended?) On the ground two winged Genii are employed: one is blowing the fire of Genius, to which another brings fuel. The lamp of study is at hand, and on the foreground Love reposes in deep sleep, his bow and quiver abandoned. This probably was painted on the frieze of the painting room, by some of Raffael's scholars, to excite emulation, from Michael Angelo's design; and shews that, whatever authors may say, at one time harmony existed between these two great masters. Under it is Mich. Ang. Buonarotti Inv. The plate has been retouched by M. di Ravenna. 14 by 9½.

No. CCXX.

The Massacre of the Innocents. This is from Baccio Bandinelli, and is a fine specimen of the style of the master,—full of terrific action, but with strange and even ridiculous attitudes, yet many figures finely drawn: thirty-nine large and nineteen small figures. On a paper folded, in the right hand corner, is the mark (Mon. 15, Plate II.) and (baccius florentinus.) Lotharingus has published a copy.

No. CCXXI.

The large Marcus Aurelius of the Capitol, differing

from that engraved by *Marc Antonio*, in the saddle-cloth and other things, and having no wall behind. 9 by 12½.

For the remainder I refer to Bartsch.

CARAGLIUS, called also JACOBUS VERONENSIS, a designer and engraver of great excellence, *perhaps equal to the best of Marc Antonio's school*.

He was born at Verona in 1512, and died at an advanced age in the states of Parma. When he came to Rome he was well instructed in his art, and probably improved greatly in the studio of Marc Antonio. Rossi, and Maitre Roux, before he went to France, gave him some designs to engrave, and after he had acquired great reputation by his works on copper, after the great masters of Italy, he applied with equal success to the cutting gems and crystals: he also executed some medals, that increased his reputation at the court of Poland, where he was invited by *Sigismund the First*. Here he procured so many commissions, and acquired so much wealth, by the munificence of this Sovereign, as to be enabled to return to Italy, and purchase a pretty estate near Parma, where he died, surrounded by his friends and pupils; hence perhaps he engraved some fine designs of Parmigiano. Being a good draughtsman, his heads are full of character and expression; and on the whole we may consider him as an eminent artist, with no very remarkable fault, although his prints are unequal, and few exhibit the highest excellences.

Giulianelli, in his *Memorie degli intagliatori Moderni*, in pietre dure, cammei, e gioje, del secolo XV fin al secolo XVIII. Livorno 1753, quarto, page 39, says Bartsch, relates that he was an excellent medallist,

and understood architecture; and I learn from the Letters of P. Aretine, Vol. II. page 90, that he went to Poland in 1539, he having sent as a present to that famous satirist two medals, one of Bona Sforza, the Queen of Poland, and another of Alexander Pesenti, of Verona, her principal minister. This letter is at page 89, and is addressed to Alessandro Pesenti da Verona, and dated from Venice, 17 June, 1539: in it he calls him his entire friend, and the excellent Caraglius. On his prints he signs them Caraglius, and once Caraio; others are marked I. A. and I. A. V. which was Jacobus Veronensis; the first is on the figure of Fortitude, a female sitting on a rock—by error long placed among the Marc Antonios.

To begin with one of his early works—

No. CCXXII.

The Annunciation—from a picture supposed to be by Raffael in his *early style*, where the Deity is descending from above in clouds; the Holy Spirit proceeding from him in the form of a Dove, and sending rays from the beak, to the head of the Virgin Mary, who is kneeling on one knee, as just going to rise at the approach of the Angel, who ascends from a staircase on the left, in a form truly graceful and characteristic; behind the Virgin is a bed with curtains, before her a reel basket and cotton balls; on the pedestal of the basket is inscribed RAP. IVE. I. 12 in. by 8. Good impressions of this print are rare, bad ones common; the plate itself being still in Rome, much retouched.

No. CCXXIII.

Another Annunciation, from Titian. Here the engraver has acquired a widely different style, and greater

power ; above is a group of angels, on each side three,—each group carrying a pillar, as in Mich. Angelo's Judgment ; on that on the left is inscribed PLVS, on the other VLTRA, representing, I suppose, the two dispensations of the Old and New Testament ; beneath, from a bright cloud, breasted by a rainbow, descends the Holy Dove ; before the Virgin is a *Prie-dieu* : in a grand hall lays a book of devotion, on the leaf of which is written *Spes mea in Dio est* ; before her the work basket and sheers, and *Titiani Figurarum ad Cæsarem exempla* ; on the left *Jacobus Caraglius Fe.* This picture was painted for Charles V. Emperor of Germany. 13 $\frac{1}{4}$ by 18.

No. CCXXIV.

The Descent of the Holy Spirit, and the gift of Tongues. This subject is divided into three groups of five persons in each, and from each head issues a waving flame ; aloft the Holy Dove soars in light, and rays issue from it that fill up the whole back ground of the picture ; the ground is pure white, except where the shadows fall on it from the figures. The centre group contains the Mother of Jesus ; behind her the other two Maries ; on one side of her is Joseph, on the other John. There is great feebleness in the execution of this engraving, yet great labour has been bestowed to procure effect ; it probably was from a drawing by Raffael ; but the expression of the open hands, and the weak repetition of the same character of heads, is too often repeated to do him much credit. In the British Museum a *fine impression* exists. Qy, the Altar piece of St. Pietro, in Vinculo, in Rome ? 15 by 10 $\frac{1}{4}$.

No. CCXXV.

Adam and Eve expelled from Paradise. The Cherubin, with many flaming wings issuing from the lower part of the body, is in the act of driving them over the walls of the Garden of Eden; Eve descends foremost, and leads Adam by the left hand. A large round altar is cleft at its sides by a violent fire, into which a male figure with long hair is gliding, holding a scroll; a lamb also is consuming on the altar, whose head only appears; from the foot of the altar proceeds a tree (that of Life perhaps), bearing leaves and fruit, round which a serpent, with a female head and bosom, is coiled,—a sort of *Sphinx*; in the centre, below, a man holding a convex mirror, of the old German fashion, a lump of glass; on the left, on the earth, also is Adam, a well designed figure, with a hoe laying beside him,—he points to the altar in flames with his index finger; Eve on the other side disconsolately reposes after their fall, a distaff in her hand, the fatal fruit before her.

This print is spoken of by Malvasia, t. I. p. 76, and by him mistaken for a work by Julio Bonasoni; the design attributed to *Amico Aspertini*, an eccentric scholar of the school of *Francia*; he was a Bolognese, and was buried there in 1552. Vasari, in his Life of *Baginacavallo*, relates many stories of his versatility: his compositions were, he says, always strange!—this probably he meant for the Fall of Man, and the New Covenant. The print is a careless etching, and, like the moderns, I suppose they worked for all prices; but I have no doubt of this being by *Caraglius*, bad as it is, in his early times. It is not by Reverdinus, as some have thought.

No. CCXXVI.

The Ascension from the Tomb is in the same loose style of engraving, and must also have been by *Caraglius*, about the same period. There are six soldiers, guarding, one of whom is covered with a round buckler, much too large for a just proportion; he is starting forwards, seen only in part from the right hand corner of the print; on the centre is the mark M. L, probably a publisher's mark. The idea is very fine. 8 in. by 5½. This is from F. Parmigiano, and has been copied by Aug. Quesnel.

Note.—The greatly disproportionate magnitude of the shield and head in the right hand corner of this print, seems to illustrate what Vasari relates, of his having, when young, painted the image on a barber's mirror (then a convex lump of metal), on a block, of an embossed figure, wherein his own hand, highly magnified, appeared with all the exaggerated figures on the mirror; and one would think this first essay in optical perspective had made an indelible impression on Parmigiano's mind, for we often see, in all his works, figures much too large on the foregrounds, as well as too small in the distance. Probably this celebrated *speculum picture* may still be at Venice,—still among its miserable ruins,—to which city Vasari traces it to the possession of the satirist Pet. Aretine, who received it as a present from Pope Clement.

No. CCXXVII.

Adoration of the Shepherds—from a design that is probably by Parmigiano, consisting of eleven figures, where an aged shepherd offers a sheep erected on its hind legs; a youth bows reverently, touching his bonnet

with natural grace ; another rests on a staff behind him, leaning forward to get a view of the sacred child ; behind are two old men, one of whom has a staff ; at a distance to the right is Joseph, with a nimbus, holding the ass's furniture ; near the stable, a ruined building with arches and pillars (probably from some study at Rome) ; a Corinthian pillar and plinth on the right hand ; the sky is entirely composed of rays of light from a star, that unite with the earth ; on the plinth is the remarkable Monogram (4, P. III.) of Y. A 1526, which Bartsch assures us is *Jacobus Veronensi*, and the same as I. A on the *Fortitude sitting on a rock*. In the British Museum there is a truly fine head of P. Aretine, in a circle, with his name inscribed in capitals round it, and this mark, A over the Y ; and this is an additional reason to conjecture it by Caraglius, as they were intimate friends. We may also, I think, ascribe the mark commonly called *Kartarius* to this engraver (see Mon. 5, P. III.), who surely had so much of his taste in engraving that we shall not I trust be blamed for attributing that plate from *Fran. Salviati*, with this monogram, and 1563 over it, of the deliverance of St. Catherine from the executioners, by the thunder breaking the jagged wheel that was intended to destroy her ; and as the date of his other engraving of this subject, No. 12 of Bartsch's Catalogue, was inscribed *Marius Kartarus . inci . 1567*, it would not be improbable that AV with a K in the centre, might have stood for *Caralius Veronensis*, rather than for the imaginary *Kartarius*, which could never be described by a Gothic A.V and K ; but of this I shall speak more in its place. 9½ by 8½. Some one attributes this print to *Adrian de'*

Yvert, who was a follower of Parmigiano's style ; yet nothing can be more certain than that we have *Caraglius* here, attempting to imitate a highly washed drawing by Parmigiano.

No. CCXXVIII.

The Martyrdom of Two Saints, by decollation, at the same time, one of which probably was intended for St. Peter, the other St. Paul,—the design of which is either Andrea Meldolla's or Parmigiano's,—perhaps the former, to judge from the accompaniments, being quite in his manner,—grace carried to the borders of extravagance, and expression *caricata* ; nevertheless, the whole is a grand composition in all its parts, and worthy of the great school. The two Saints are in the centre, and kneeling ; one held by the beard by the executioner with his left hand, the straight sword in his right ; the other executioner is going to make the blow, with both hands grasping a sabre. The scene seems intended for Rome, at the Capitol, by the Jupiter and Eagle placed above the Præfect,—unless it was intended for Nero, at the latter end of whose tyranny, it has been said, the two heads of our church suffered martyrdom.—He is crowned with laurel, and points to the Saints, while an elegant female ascends the tribunal, as to expostulate with him ; in front are the lictors bearing the fasces, and on the other side a group of warriors ; in the back ground is the entrance to a temple, with six long steps, on one of which a man sleeps, indifferent to the passing tragedy ; an altar also, with a fawn and statue ; under, *Jacobus Parmensis* fecit, and the YA.

This noble composition has also been given on three blocks by Ant. di Trento,—probably from a drawing

once in the possession of Mr. Cosway, which has, I believe, the Angel descending, and differs in other things from this, which I take to be *Schiavone's* alteration, who frequently copied and changed the disposition of Parmigiano's designs, as we shall see when we come to that elegant master. Size, $17\frac{1}{2}$ by $10\frac{1}{4}$.

No. CCXXIX.

The Martyrdom of St. Catherine—where an angel appears above, with a cross, passing through the dome of a round temple, to the left of which in a gallery stands the Tyrant, ordering her execution. The wheel is broken in many pieces, the guards overturned in all directions, and the Saint delivered, in the act of prayer, standing on two steps. In the foreground, in the style peculiar to Parmigiano, whose design probably it was, are the upper part of the figures of two men, one of whom stretches his hand towards the guard. In all thirteen figures.

This probably was an early performance of this master, but the hair in front seems decisive of his graver. *Fra. Salviati* is inscribed as the inventor, and on the left is the mark (Mon. 5, Pl. III.), and 1553, which may be his true monogram, for *Karalius Veronensis*; his Virgin and Child is dated 1573. $13\frac{1}{2}$ by $8\frac{1}{2}$.

Huber calls it the mark of *Marius Cartarius*; and Rodolphus Fusili calls him Cartarius, and says he engraved, in 1578, the twenty-four first Emperors of Rome. Strutt calls him *Kartarus*, a German; but there is no doubt of this print being by *Caraglius*.

No. CCXXX.

The Fall of Phæton.—An early essay of the master. Jupiter above, with his thunderbolt, in the act of darting

it downwards, his Eagle at his feet; they appear in a bright opening of dark clouds, and Jupiter is foreshortened in the manner of Primaticcio. The four horses are plunging four different ways; Phæton occupies the front, falling headlong, struck dead, his eyes closed; heavy curling clouds in all directions, in a style of etching which, as well as the locks of Phæton, closely resemble *Caraglius's* disposition of lines, at a period when he would scarcely put his name to his performances. In parts it is ill drawn, and worse etched; but it is easy to see through all its defects a noble invention, and finely contrived masses of light. As a picture on some ceiling, the effect must have been astonishingly full of splendor and sublimity—the *beau idéal* in perfection. No part of the drapery covers Phæton except where it is buckled at the shoulder: it forms a varied ground to the falling figure, that seems precipitated from its own gravity with violence: it is the visionary resemblance of a fine thing, perhaps now no longer in existence. 15 by 11.

No. CCXXXI.

The Battle of the Buckler,—so called on account of a shield ornamented with a mask, and a spear laying in the centre, on the foreground.—In it some Roman cavalry are rushing through a defile, and overturning and slaying some armed fugitives, who supplicate in vain for quarter; a standard-bearer to the left, a trumpeter to the right, many fine horses. Near the shield is inscribed

.R.
I. IACOBVS. VER. F. A fine impression of this plate, which is exceedingly rare, will be found at the British Museum, and shews it to be one of *Caraglius's* best works. The design is attributed to *Raffael*.

No. CCXXXII.

The Rape of the Sabines,—one of the best of Rosso's compositions, as is evident, although the print is a mere sketch, and little more than commenced.

Bartsch speaks of a rare proof that he had carefully examined, belonging to the cabinet of the Duke Albert of Saxe-Teschin, wherein only the left hand corner of this print had been finished, particularly the female statue without an arm; two men, one with a halberd, the other leaning on a plinth, &c.; but I rather suspect this proof to be of one began to be finished by another hand, having seen such a print, where that part is nearly in a finished state, while the rest is a mere *abbozzo*; and this I say because I have before me this impression, wherein that statue, and the men he speaks of, are not more finished than the rest of the plate, the whole appearing to be the work of one hand,—a great curiosity in this state, as it shews that this master worked sometimes entirely with the graver, slightly scratching in, as it were, the shadows, and working over the whole, as he advanced, with a finishing broad stroke, and correcting his outline as he finished.

Vasari states that *Caraglius* began this plate, after Rosso, and that it was from a very fine design, but that the last sack of Rome prevented his finishing it; and that, falling afterwards into the hands of print merchants, it was spoiled by being finished by ignorant artists, *who worked solely for money*. This, therefore, before me, is in all likelihood an impression from its first state by *Caraglius*; and it is interesting to see how carefully he has avoided infringing on the outlines of the figures, in putting in the shadows of the buildings, by probably his assistant pupils. There are nearly fifty figures, chiefly

nudities,—the whole in action, magnificently grouped, and full of noble character, as well as just proportion, which, had it been completed, would have been an invaluable accession to the ideal artist's portfolio; the shadows on the foreground shew it to be his by the manner of the cross lines. 20 in. by 14.

No. CCXXXIII.

Olympus—from Raffael.—Venus is accusing Cupid of the love of Psyche, to a youthful Jupiter and Juno; all the Synod assembled in the clouds: Mercury offers Psyche a cup, who is embraced by Love; two mortals and a Sphynx beneath them. I write from an impression in the Royal Academy, before any letters were on the plate, or any retouching by *Michael Lucchese*, which must have ruined this noble work,—and agree with Bartsch, that, whatever *Vasari* may say of *Augustino* or *Marco Dente di Ravenna* having executed this subject, this undoubtedly is by the graver of *Caraglius*. *Barry's Pandora* was founded on this composition; his noble way of thinking resided always with the great or the graceful, and although his hand could not always execute his high ideas, the shadowings of his imagination was always projected from the sublime thoughts in his mind.

No. CCXXXIV.

Fortitude.—A female draped, and seated on a rock in the midst of a rolling surge. Two little Zephyrs' heads are brewing up a storm; a dolphin's head appears on the foreground; the sky a dark mass forked with lightnings; on the rock . I . A ; round the print in Roman letters is engraved—

Fortuna immeritos auget Honoribus
Fortuna innocuos Cladibus afficit.

A carefully finished print. The expression of Hope, or Fortitude, is excellent, in the action of embracing with both arms the left knee, linked by the fingers ; the sea, a good expression of action by flowing lines. The I. A. might be for *Jacobus* ; it is certainly by *Caraglius*. Mr. Jennings, the great collector of fine things, has written an essay on this print ; the design is like Julio Romano. $5\frac{1}{2}$ by $5\frac{1}{4}$.

No. CCXXXV.

Mars and Venus sitting on a magnificent couch, the arm composed of a dolphin ; there is a canopy, and carved footstool, on which their legs repose ; doves under the couch, and a Maltese dog barking at a cat. From an apartment on the left comes a light in rays, in which is seen sitting, as I conceive, *Alectryon*, his favourite, whom *Mars* has changed into a Cock for sleeping at his post, during his visits to *Venus* ; a sword lays by him, and his crest is changed into a comb ; the body covered by feathers, and the feet already converted into claws ; Cupid also is extracting milk from the bosom of *Venus*, who embraces both her son and the warlike deity compleatly armed. The design decidedly of *Jn. Bap. Ghisi*, of Mantua ; the engraving as decidedly by *Caraglius*. 11 by $7\frac{1}{4}$.

No. CCXXXVI.

A Combat among Rocks, where only four horses are introduced into the fore-ground, one of which, on full gallop, is without a rider, but accompanied in his flight by a warrior whose helmet carries five long plumes, blown behind him by the wind of his motion ; he looks back, and holds a bridle. This furious horse is kicking at a foot soldier who is spearing him behind ; in front

are three footmen overthrown, one of which grasps a mace, a ball and spikes ; before also is a long sword and sheath, with a swan's head for the handle ; to the left two horsemen contending, and behind is a foot soldier hurling a stone ; a shield, with a lion's head for impress, lays on the foreground.

I have been more particular in describing this battle, as neither *Huber*, *Heineken*, or *Bartsch*, have been sufficiently so ; and this print is a *forgery*, which the latter seems ignorant of ; so complete is the imitation, without any monogram, that, but for its being the *reverse* of that engraved by *Ravenna*, as noted in the XIVth. vol. of *Bartsch*, p. 316, I should scarce have examined it : the only remarkable difference is in the tree between the two horse combatants, which *is sawed off, as a stump, having a hollow opening*, whereas in that of *Ravenna's* it is quite plain and smooth ; other trifling differences will be found on measurement, as in the lances in the back ground, &c. ; but the intention evidently was to make a complete forgery.

This battle, by the sling and mace, the hurling stones, &c. I take to have been intended for that of *Metellus*, in the *Jugurthine war*, as described by *Sallust*, where a hill covered with olive-trees saved the army attempting to gain the river's bank. The horses' heads exactly correspond with those of the Neptune that follows. 9 by 14½.

No. CCXXXVII.

Neptune calming the Tempest which Æolus has raised to destroy Æneas's fleet,—usually attributed by all writers to Marc Antonio Raimondi's graver, and by *Bartsch* ranked among his best ; yet I do not hesitate

to say that there is nothing that at all resembles Marc Antonio's style in it, whilst it in many points corresponds with the best style of *Caraglius*, particularly that of the Fortitude on the Rock, so justly attributed to that master, who, in his best works, comes very near his instructor.

This print, so well known by the name of *Quos-ego*, has nine episodes to the story, in different tablets, surrounding the centre, and is a sort of abridgment of a part of the *Æneid* of Virgil, supposed to have been intended as a frontispiece to some projected edition never executed. The first is Juno in her car, introducing *Æolus*; to the right is Venus, also in her car, to whom Cupid appears on the clouds. In the centre is Jupiter in the circle of Olympus (partly taken from a well known gem), to whom Venus applies in behalf of *Æneas*, and who dispatches Mercury to instruct Dido how to act. Beneath, to the left, is *Æneas*, when landed near Carthage, haranguing his followers from a rising mount. Under that, Venus as a huntress, predicting good fortune to him, from the white swans in flight. On the opposite side Dido, on her throne, giving audience to the Trojans. Below, she is conducting him through the palace. At the bottom of the print, to the left, *Æneas* is viewing the porticos. To the right she is entertaining the Hero, and receiving the false *Ascanius* introduced by *Achates*, while *Iopis* plays on the lyre during supper.

This print, like others of *Caraglius's*, when good impressions can be found, are valuable,—more so than even those of *Marc Antonio*, because they seem to have been worn down without retouching,—of course never in the dealer's hands, as most of Marc Antonio's were, so as to be early reduced to skeletons; we rarely see

his (Caraglius's) prints in the hands of publishers until quite destroyed, which makes it probable that he was his own publisher,—and hence their scarcity. Vasari attributes it to Marc Antonio, and it is possible there may be one by him also.

No. CCXXXVIII.

Diogenes seated before his Lanthorn and Tub, out of which *a mouse* is peeping*: with his stick he points on the leaf of an open book to a pentagonal diagram, seemingly engaged in profound reflection. On his left is the definition of man personified as *a biped without feathers*, by a fowl picked, standing erect. On his left is a stone with the Monogram (6, Plate III.), said by Bartsch to be the Anagram of *Plato*, and which many have supposed to be the mark of some unknown engraver; but we have no hesitation in saying that *Caraglius is the engraver of this fine plate*, and from a design, if not a picture, by Parmigiano.

No. CCXXXIX.

Ixion embracing Juno.—They are in the cloud; her transformation is preparing in the right hand corner above; below, ruins, and Ixion kneeling in prayer to Jupiter; a Satyr riding on a tree across a gulph.

This print is exquisitely finished, from a fine drawing probably that could only come from the pencil of *Michael Angelo Buonarotti*, having nothing whatever of the style of *Perino del Vaga*, to whom M. Bartsch attributes it inconsiderately; *it is undoubtedly engraved*

* The mouse alludes to a narrative in *Ælian's Various History*, chap. 26, where he relates that Diogenes being in great distress, was comforted at seeing a mouse contented with the crumbs he let fall in feeding.

by *Caraglius*, in his best manner. I write with a proof before me. Under the print are eight lines, as follows, in Italian :—

Nubiloso pensier arse Junone,
 Che in una Nube spense quel pensiero,
 Che credendo goder la sua Giunone,
 Abraccio L'ombre del amato vero.
 O' che felice et lieta vissione!
 S'ander potea di tant' amor altero,
 Senza Sparger quel seme, onde le forme
 Naquer, di sì diverse et* strane forme.

No. CCXL.

Mars and Rhea—a singular composition, partly, probably, taken from the antique basso-relievo of the palace Mattei, in Rome. (This Bartsch calls the Warrior and Sleeping Woman; vol. XV. p. 53.)

Mars is surprizing Rhea, sleeping, among Sylvan deities, the lap of nature; the *Tyber*, the *Anio*, and four females; five male figures, two of whom, perhaps Romulus and Remus, follow; Mars looking and pointing back; one crowned with laurel; a Muse, or Sybil, under a tree, seems to offer them the globe; above is Diana in her car, passing through the zodiacal signs; a Victory descends with two laurel crowns; on a hill sits Paris, tending his flocks; Venus and Love to the right, a city in the distance,—perhaps an allegory of the foundation of Rome.

The composition has merit in parts, and is composed in the taste of the times of Bocchius's book of Emblems,—possibly by Parmigiano; and, I think, undoubtedly, I may pronounce it a very early essay of *Caraglius's* graver, of which the shield and sword of Mars gave me the first indication.

* This alludes to the monsters below.

No. CCXLI.

A Female agitated, and running.—She is tearing her hair with both hands. This fine expression of despair might have been taken for some thought of Raffael, for his *Discendio del Borgo*, or a Massacre of the Innocents. It is all etching, and has been falsely attributed to Marc Antonio by print dealers, who never think they can swell his works too much, but to me it seems *a free etching of Caraglius's*. $4\frac{1}{2}$ by $2\frac{1}{2}$.

No. CCXLII.

A Female naked, and crowned with Stars;—the planet Venus, perhaps—from a set.

No. CCXLIII.

A Female draped, sitting on a Block of Stone, with a boy above her,—from Parmigiano. No mark.

No. CCXLIV.

Minerva holding a shield up and forward, as in some Athenian medals; two javelins in her right hand, and walking forward, almost in profile; buskins and sandals. The design seems to belong to Parmigiano, from the balancing of the figure: the shield projects beyond the margin of the plate. I place it without reluctance among the Caraglius's. $8\frac{1}{4}$ by $5\frac{1}{4}$.

Note.—I cannot terminate my own short Catalogue of this Master's best works, without noticing how often this great engraver, and fine draughtsman, has been robbed of his just fame by writers of little judgment in the arts, in order to augment those of others. Thus a nobly executed engraving by him, is by *Heineken* placed to the account of Augustino Venetiano, page 629 of the first vol. of the *Dictionaire des Artistes*, and he calls it *the Chimera*, whereas it is doubtless an emblem of *Envy*, a

figure completely exhausted to extreme leanness, seemingly intended to represent both the sexes; the male emblem broken off as if it had been executed from a bronze or marble statue so mutilated. The figure is naked, and riding on a dragon and coming forward in front, holding a death's head. The whole finished in a correct style of drawing and engraving that may be put in competition with the best print we know of by any master. Under are 16 lines, commencing—

Per aspri Boschi, &c.

I could never procure a fine impression of it in thirty years of researches; but in the British Museum there is a perfect one.

There also is the print of *Peter Aretine*, by Caraglius, which will be found in the British Museum,—an exceeding rare production, and perhaps the only portrait he ever engraved, yet without mark or monogram of the engraver.

This in many respects highly immoral man, yet not without great talents, seems to have had influence enough with all the great artists of his times, to get himself nobly represented; for although this portrait is inferior to the so celebrated work of Marc Antonio, called from Titian, it is very fine, and from the same great master.—He is in profile, turning to the left, and with a long beard, and the mantle and order of the Fleur-de-lis of France; beneath is inscribed the often repeated motto to his works—*Veritas odium parit*, and on the oval border—*Petrus Aretinus flagellum Principum*. It is a pure impression, and I never saw it in any other collection, which causes me to think this notice will be acceptable to my reading collectors.

ANECDOTES
OF
JULIO BONASONI,
A BOLOGNESE ARTIST,

FIRST PUBLISHED IN 1793, NOW WITH NOTES.

JULIO BONASONI is one of the few men of genius of the times he lived in, whose fate it has been to find no biographer ; and this is the more remarkable, as he was of the Bolognese school, which has been proverbially studious to preserve the memory of the meanest member it has produced. But most of all we shall be surprized at this neglect, when we learn that his prints were no less esteemed by the amateurs of the period he flourished in, than, they are justly, at this day, by the few who have the good fortune to procure them, although more than two hundred and fifty years have elapsed since they first made their appearance.

Malvasia, in his *Felsina Pittrice*, printed at Bologna in 1678, in two volumes, quarto, and the author of the *Notizie de' Autori Bolognesi*, are the only two writers from whence I could gather any account of him or his works ; for what Giovanni Gori Gandellini says of them in his *Notizie Istoriche degli Intagliatori*, printed at Sienna in 1771, is but little to be depended on, as he attributes prints to him that are well known to be in quite a different style from our author's. Malvasia describes only one hundred and five (a few of which are doubtful), besides those executed for the Symbols of

Achilles Bocchius, and plainly shews, by the errors in his lists, that he was unacquainted with the number of the works in series. Gori Gandellini copies his errors, and adds nothing to our information.

Having already seen, in different collections (for perhaps no one has as yet possessed them compleat), very near three hundred and eighty prints engraved or etched by this master; a catalogue of which had been made for my own information in collecting, it is now published for the benefit of others who may have the like inclination to collect; and my principal motive in adding the following anecdotes and remarks, is to make our artists, as well as the lovers of the fine arts, better acquainted with the performances of a great and original genius, hitherto but too little spoken of, because but too little known; many of whose inventions equal the compositions of any of the great masters of his own time, who had the talent to imitate the characters of them all, while he preserved a manner of his own purely ideal, founded on the principles of nature and the antique; maintaining, in his most careless etchings from others, the style of his author, even when he deviated from his outline; and manifesting, in his choice of masters and subjects, that penetration which marks a mind formed to judge of, and feel the arts: a penetration which unhappily is not always accompanied by powers to execute what it conceives, but without which no powers of execution can be usefully employed.

In these times, when he who can cut the clearest stroke on a copper-plate, or dot out the softest shadow, and not he who makes the purest outline, is esteemed by some the best engraver; when those who write

essays on prints* prefer the French school to the Italian, and find fault with Marc Antonio, it may be deemed hazardous to point out to public notice engravings, most of which have neither the merit of clear strokes, fine effect, or finishing, to recommend them ; many of which are ill drawn ; where the landscapes are almost always bad, and where all are, in one point or other, defective. But since what is here written is only intended for *real artists*, or those who study and understand the art, there is less to be apprehended from censure, as I am sure of their thanks, who value compositions only in proportion as they contain fine ideas, or are executed with perfect knowledge of composition. With them, Marc Antonio is still unrivalled as an engraver, as he would be with all who know any thing of that art, could they see his early impressions ; and with them, the best works of Bonasoni would most likely be in similar esteem, on account of their beauty and originality, were they equally common, or even known among us.

Malvasia, vol. i. page 63, in his tract relating to the works of Marc Antonio Raimondi, and the other engravers of the Bolognese school, says, " There are few of the works of Raphael, that Marc Antonio and Julio Bonasoni have not published." Again, page 74, " Julio Bonasoni, who only followed the style of his countrymen, executed so many other plates, that here I think it will be

* As, in these remarks, the author conceives himself bound to oppose false principles, and vulgar errors, he hopes any thing he here says, or may say, in objection to the writings of living authors, will be placed to the real motive—a sincere desire to check the progress of mistaken notions, unmixed with any ill will to those he censures.

right to register them, since Georgio (meaning Georgio Vasari, the author of the *Lives of the Painters*), contents himself with only saying, "Many of Julio Bonasoni, a Bolognese, have been engraved, with some others of Raphael, of Julio Romano, of Parmigiano, and of many other masters from whom he could procure designs." Not (says Malvasia) because he was really equal to Raimondi, or a Martin Rota,* or an Augustin Venetiano, and such like able men; to speak with sincerity, often, though great in the principal parts, shewing his weakness in the landscapes and the trees, which it is impossible to see worse executed; but for his knowledge of all the best manners; also the best works of the best masters; for his universal erudition; for the vast invention that we find in all his prints; on account of which principally, perhaps, they were always so much sought after and admired; as we learn from the letter of a great man, no less than Marini, who shews how much he regarded them, when writing to Giotto, that he should make a selection of several good prints of figures, adds, "Let me have none of Albert Durer, or Lucas D'Olanda, or Aldegraver, because I have them already; but if you find some good old prints of Julio Bonasoni, of

* Malvasia here speaks with reference to freedom of graver, in which he betrays his want of knowledge; for if that is to be the test of artists, then, indeed, not only Martin Rota, but Nanteuil, Edelinck, &c. must rank with Marc Antonio. And to be convinced how dangerous an error this is, we need only compare Titian's "Flight into Egypt," by this very Martin Rota, with that by Bonasoni, to see that the latter has alone preserved the spirit of that great painter. Martin and Cort carried the mechanic of the art of engraving to its utmost perfection, but not one of their prints will bear confronting with the originals that they profess to represent.

Marc Antonio, or other good masters, great or small, send them." And again, "The parcel of figures by Franco (meaning Parmigiano), I am delighted with; for which reason I must again intreat you, that whatever you can procure of that Franco, by Bonasoni, not to let them go on account of price, &c." Also to Count Fortunato, Signor Vitali writes: "Use a little diligence to find some of the good prints of the able masters, such as Marc Antonio, Martin Rota, Julio Bonasoni, &c."

At page 209 of the second volume of Malvasia's work, speaking of the many works of Prospero Fontana, in Bologna, he adds, "In the house of Achilles Bocchius, between compartments of stucco, in the arch of the lower floor, are various figures representing Virtues and Deities; from whence many are engraved that occur in the learned book of his *Simboliche Questione*, engraved by Julio Bonasoni." At page 232, we learn, that he was a disciple of Lorenzo Sabbatini; and at page 387, he speaks of an Assumption by Ludovico Carracci, in the church of St. Francesco, near the altar of the family of the Bonasoni.*

At page 43 of the fourth part, in the life of Guido, we have the following anecdote of him: "The familiarity of Alexander Barbiero, of Pompeo Bombasardo, and such like, with Guido, ended always in begging some sketches, or asking for some designs; as well as the intimacy of one, whom, from the regard I have for him, I will not name, who often called on him to buy, and as

* Lanzi, in his *Storia Pittorica*, collects from Orelidi's manuscript, that he was a scholar of *Lorenzo Sabbatini*, and that there is a picture in Bologna, at St. Stephano, of a Purgatory, of great beauty, and executed by him, as it is supposed, with the aid of Lorenzino.

often got original pictures as a gift, most unfairly ; in making him compose finished and laborious drawings under pretence that he should execute the works at a price the most extravagant ; but in fact, to sell them for his own profit, as accidentally was discovered by means of *Bonasoni*, who bought some in Rome, and brought them back to Bologna, innocently shewing them to Guido ; who was so piqued and offended by it, that for some time he remained angry with his false friend, after having turned him out of his house."

Thus much we learn from *Malvasia* ; nor have I been able, though I have made diligent enquiries among the amateurs in Bologna, where his performances are in high esteem, to gather any other information concerning them ; notwithstanding Count Gini, and Signor Armano, a Venetian dealer, who has resided there some time, assisted me with great good will ; the latter of whom, from having spent some years in collecting, has acquired a very extensive knowledge of all the engravings of the Italian schools. Of the works of *Bonasoni* he possesses a very large collection, in good preservation, the fruits of a diligent search throughout every city in Italy ; but his collection, like all that I have hitherto met with, is incomplete ; for both the Emperor's, I am informed, and the King of France's, I know, want several of the best of his works ; and they are supposed to be the largest collections of prints in Europe ; nor do I believe that three sets of good impressions could be made out of all the collectors' portfolios in the world.*

* This is now in 1824 I think evident, since, except Prince *Durazzo's*, *Armano's*, and mine, no other collections are known ; and each of these want something that the other has obtained ; even those of Vienna and France are deficient.

The author of the *Notizie de' Autori Bolognesi*, confirms what Malvasia advances with respect to the one hundred and fifty-one plates engraved for Achilles Bocchius' Symbols; the first edition of which was printed in 1555, being all executed by Bonasoni, chiefly from his own designs; and further informs us, that Agostino Carachè esteemed them so much as to retouch the plates for the second edition. By examining this *second edition*, and comparing it with the first,* we shall have a convincing proof, how much things slightly engraved, by an artist of taste, lose their spirit, when retouched even by so celebrated an artist as Carachè. That some of his loose prints should be so very rare, while this work is by no means difficult to procure, can only be attributed to the ignorance of those collectors, who purchase by name, and not by style, and who not finding either his name or mark on any one print in the volume, or any where mentioned by the ungrateful author, neglected to place them in their portfolios.

That the French collectors should have had but little esteem for compositions, wherein we find chaste simplicity and grace without affectation, will not be found very surprising, considering how long a false style has been admired among them, and to what a degree of depravity the love of ornament has *till lately* conducted the Arts in that country: nor will it be esteemed a trifling evidence of the truth of this observation, that at Mariette's sale, in 1775, in Paris, the supposed works of this master, consisting of 195 pieces, were sold for 193 livres. In Germany and Italy, some of his single prints would produce more money, and, I have no doubt, were they better

* Both are now in the Museum print room.

known in England, they would be in equal estimation among the real lovers of fine things.

Should, however, any thing here said, by exciting curiosity, have a tendency to bring them more into notice, or the catalogue assist in collecting, my purpose will be fully answered, which is to bring our countrymen in general to be better acquainted with the great artists of Italy ; for if a compleat collection of really fine impressions of the Italian masters should ever be exposed to public view in England, it cannot be doubted that a better style of art would be encouraged than has hitherto prevailed among a people famous for their powers of imitation and solidity of judgment in selecting the best from the models that are set before them.

But, in this case, the exhibition should consist of none but choice impressions (such as the Rev. Mr. Cracherode's exquisite collection affords), for from such alone ought these early masters to be judged, now, indeed, but rarely met with, as what in general pass for good impressions among us, are plates worn out, or twice retouched, or copies so artfully executed that they can only be detected by confronting them with the originals, of many of which there exist even three or four varied copies.

Of this truth I was never more fully sensible than from examining a proof on vellum of the portrait of Aretine,* by Marc Antonio, at Rome ; a print that is not only the *chef d'œuvre* of this great artist, but, perhaps, the best portrait that any man ever engraved ;

* Mr. Cracherode, I know, was asked fifty guineas for a proof of this print, on vellum, with the name and inscription, by a dealer at Vienna.

and another by Julio Bonasoni, of Venus attired by the Graces, which is found in an old volume of prints at Ambras Castle, near Inspruck ; in which proof, we find a stroke as clear as Woollet's, and an outline as correct as Marc Antonio's ; yet few, even of his admirers, have ever suspected, from the present appearance of what are called good impressions, that Bonasoni was capable of uniting this talent to his other accomplishments. Nevertheless, that his ill-executed or unfinished prints are not left so, for want of knowledge how to render them better, may be easily evinced from an examination of his favourite performances, which we may conjecture those from his own designs to be ; and where, as in the male and female figures reposing on the earth, in that sweet composition of the Aurora and Tithonus, in which Apollo passes above in his car, conducted by the Hours,* we

* As this fine invention, to which are annexed both his name and mark, has not a little contributed to Julio's reputation, both as a designer and engraver, it is but justice to own, that in Rome I discovered a very similar composition, in a situation of late years but little visited ; it is on a painted frieze of the upper apartments of the Little Farnese. From hence we must either conjecture that he had a share *in the designs of these upper apartments*, or stole his idea from thence, which we ought not to accuse him of, as he is so scrupulous in mentioning when he imitated other masters ; and, indeed, if any one is accused of stealing this fine idea, it must be Guido, in the Aurora. That these upper rooms were painted some time after the decease of Raphael, we may fairly conjecture from the inferiority of the execution, as well as their not being mentioned by Michael Angelo Biondo,† in his very scarce tract, *Della Nobilissima Pittura*, &c. a book from whence some local information may be gained, in which he recommends

† He was a physician in Venice.—It sold for 30*l.* at the Paris sale.

see grouping equal to the antique, the grace that Guido afterwards adopted, just proportions, a flowing outline, sweet expression, character, finely adapted strokes of the graver, highly finished extremities, and lastly, a poetical composition that might have excited envy in Julio Romano; and yet, in this very print, there are figures somewhat neglected, and the landscape almost forgot. Again, in his Garden of Love, we find the same beauties, and the same defects; as also, in the print of Ruggiero, in the Garden of Alcina, No. 8 of this catalogue, which Malvasia calls Roxana and Alexander, where, on the one hand, we find errors and neglects, while the principal figure is so finely ideal, that it might well be taken, by a sculptor,* as a model to execute in Parian marble. Of these inequalities, the *Symbols of Achilles Bocchius* will afford abundance of instances; but all of them tend to confirm us in the opinion, that they arose rather from his approbation or dislike of his subject, than any inability of execution; for all the best compositions are best executed; and where the subject was taken from Raphael, as in Nos. 96 and 125,† they are touched with surprising delicacy for such small prints, while the Nos. 14, 48, 104, and 105, are as much slighted.

That he understood all the refinements of his art, this work also proves, although they must have been amongst his early performances, and may be rather considered as

the study of the Loggia to his scholars, though, in other respects, by no means worthy perusal, as many imagine, on account of its extreme rarity.

* I have since traced it to a statue in the Ludovisi collection at Rome.

† See the vol. of the Emblems in the British Museum, their printed number.

exercises, than finished prints ; for the Nos. 98, 104, and 139,* shew his abilities in drawing, and adapting the strokes of the graver ; also many others, as Nos. 44, 56, and 116, his knowledge of effect ; and how well he knew to take off the hardness of an outline, No. 140 is a sufficient testimony.

But what renders this work not a little interesting to artists is, the number of beautiful actions with which it abounds ; many of them bearing the stamp of Julio's own tastely mind, and others are known to be from the first rate masters ; nor is it less to his praise, to observe the judicious alteration that he has made in a design of Raphael, at the 125th Symbol, where the figure of an old man unites the two Muses, and corrects that detached appearance, which they have in the print by Marc Antonio ; by draping the Ganymede also, in the manner he has done it, we see that he could meddle with Michael Angelo, without degrading his ideas. The versatility of his genius appears plainly, not only in these instances, but in the happy imitations he has made of the styles of many great men of his time, as Polidore, Parmigiano, Titian, &c. as well as by the great diversity of manners, which are found in his prints ; insomuch, that many of them are exceedingly unlike others : in one point, however, he is almost throughout uniform ; for the finest actions, and the greatest masters, seem ever to have claimed his preference. On these occasions he seems always to prefer the character of the design or picture he is copying, to a correct outline, never lowering the former, whatever defects might be found in the latter ; and for this practice, (so common among the ancients,

* See Emblems.

as many sarcophaguses shew, which, though rudely executed, still preserve the grandeur of style of some fine original) he will readily be pardoned by all those, who know that the character of the heads and actions, and expression of the countenances, are the *soul* of every master's works. This soul it seemed to be his study to acquire; and those who desire a proof of it, need only compare Titian's "*Flight into Egypt*,"* where the angel is gathering apples from a tree, with that print by Martin Rota from the same picture, when Bonasoni's will be found to be infinitely superior. Nor is it much known (because early impressions of his Last Judgment, after Michael Angelo, are scarcely to be come at, though the infamously retouched ones are so common) that, in point of style and character, this print of his comes, in many respects, before all the others, as those, who have an opportunity of confronting that in the cabinet of the King of France, and have seen the original, must, I think, readily acknowledge. In that astonishing collection, which is, with a liberality peculiar to that nation, thrown open to the public inspection twice in every week, there are found two volumes, containing many fine impressions of this master, among which are several attributed to his hand, that are very doubtful, as may be reckoned three very beautiful little prints—one, The Boy holding a taper to a woman who reads, from the scarce print of Marc Antonio; another of the same size, of a Woman who sits on the ground, and embraces a boy standing on his feet; and a third, of the Woman leaning on her arm, in a pensive action, at a window that is open, over whom an angel flies with a cross. All the three are

* No. 54 of this catalogue.

infinitely beautiful ; but it would require more than a partiality for this master to call them his decidedly.

The thirteen little ornaments to Petrarch's hymns, which are likewise in these volumes, attributed to him, are certainly not his ; neither can I think his print of the Destruction of the Fleet of Æneas has yet been found, as a good impression of that commonly called his, which I have, will decide at once ; though, perhaps there may be some doubt about the Vulcan pulling a net over Mars and Venus, while Apollo encourages him, with the Egyptian architecture, and a statue of Venus, which seems to have been taken from a design of Primaticcio.

Notwithstanding the variety of the styles of this Proteus, it is not very difficult to trace his hand through them all, from his early attempt in the Minerva, and ten Females, No. 293 of this catalogue, to the quarto lengthways, No. 278, with his name, and the date of 1546, at which period he seems to have attained a freedom of hand, and correctness of design, that give a determined air to his graver. But were it not for this, it would be difficult to believe that No. 29 of the catalogue of his sacred works was executed by him, though it bears his name ; and at any rate, if these are so decided, then several of those free etchings without any name, but which hitherto have been given to Parmigiano, must be placed to Bonasoni's account, as the manner is nearly the same ; of which I will here describe the four following that will be found in the first volume of the works attributed to Parmigiano, in the cabinet of the King of France.

1. Philosophers teaching youths ; nine figures ; one is striking a circle on the ground : quarto.

2. A print called the Sybil and Emperor, but which seems to be Fortitude pointing out the skies to a man who adores with his hands, walking, two youths behind, and a pillar, angels above. This design has been executed in all styles, and copied repeatedly; but in this I allude to, the figures of the men are on the right hand.

3. The Wise Men's Offerings, seemingly from Bap-
tista Franco, the Venetian; of which subject there is another plate by Nicolas Beatricet, but in this the Virgin is on the left hand side.

4. Joseph receiving his Brethren, rising on his feet, in the style of Raphael. Joseph has a circle round his head, the brothers kneel; under is a date of 1540; a very fine thing, small.

Among the masters, whose works have been often mistaken for his, are the etchings of J. B. Fontana, of Bologna, Hieronimo Aquilano, the Neapolitan, who executed a few things after Pompeo Aquilano, in 1542, and Bap. Moro, of Verona, who, I believe, was the master of Paul Veronese. As for those marked with a **B** on a die, by some* called Dado's, by some Sebaldus Beham's, but whose true author† has never yet been decidedly ascertained; they are all so deficient in the character which distinguishes our author, viz. grace, fleshiness, and grandeur of heads; and are so laboriously worked with the graver at the same time, that they can never be attributed, with any propriety, to him.

Of his drawings, I can say little, as I never saw other

* Evelyn and Strutt.

† My reasons for conjecturing this master to have been Marc Antonio, in his early studies of etching, will be seen at that article.

than three, one of which was in the hands of a dealer at Bologna; it was crossed for engraving, and so much damaged, that but little judgment could be formed of it. His opinion was, that many of Bonasoni's* drawings have passed for Raphael's, being copied correctly for the purpose of etching. The other two are in the possession of Signor Cavaceppi, in Rome; one of which was the crucified Christ, from Titian, in pen and ink washed, which Cavaceppi had placed with his Michael Angelo's, till I convinced him, by the print, of his mistake. It was executed with great taste and knowledge, and shewed him to have been a very able draftsman, as does the other, in the same collection, and same style, the subject of which is that rare print of the Soothsayers, No. 275 of this catalogue, of his own invention, being of the exact size of the print, and only differing in one head having been omitted in the engraving. But, indeed, how shall we expect to find drawings of engravers, when we reflect what they suffer in the workshop in copying, and how little they in general value them when copied on copper: in which operation, as they must necessarily lose much, even in the best hands, it is never the interest of the engraver to preserve that which serves only to expose his insufficiency.

To be convinced of this truth, so unfortunate a one for the arts, we need only compare the works of the best engravers, from capital pictures, with the originals, and

* In Mr. Samuel Rogers's collection of drawings by old masters, I found, lately, a complete set of the ceiling of the Sistine Chapel, in pen and wash, which I consider as *decidedly* by Bonasoni. Sir Joshua Reynolds bought them as a work of Vasari, but assuredly they are immensely above him.

we shall see that, even in the hands of engravers, who understand drawing, they have lost much of their spirit.

Nor do I believe the works of Marc Antonio would have been so supereminent, but for the hand of Raffael, who, we are told, and can scarcely doubt, corrected his outline on the plate ; and who, if I am not grossly mistaken,* etched *two plates himself*, which are infinitely scarce.

As to engravings from the antique, we may be said to have few or none, and all is yet to be begun in that way almost ; for although we do not want for many volumes under that title, yet so little of the spirit of the originals is to be found in them, that if taken in any other light than as descriptive catalogues, they will wofully mislead those who unadvisedly study from them.

It may be expected, as he is ranked by Malvasia among the painters, that I should give some account of his performances in that line ; but I can only say, that except a small piece on copper, in the hands of Signor Armano before mentioned, of a Nativity, of which there is a scarce etching, No. 29 of the catalogue, of the same size, after all my researches I have not been able to make any discoveries ; and if that was really his, which seems very probable, then he was an excellent painter. As to the walls of the house of Bocchius, of Bologna, they are now all white-washed over, so that no discoveries can be made there.

To ascertain the precise time, during which our artist lived, seems no very difficult task, from the dates of his

* See my reasons in the article Parmigiano, &c. in the Catalogue of the Royal Academy prints.



works, as well as from the anecdotes of his acquaintance with Guido ; for as the first edition of the Emblems of Bocchius was published in 1555, we see that, before that period, he had executed 150 plates ; but we find many of his capital works, such as *The Trojan Horse*, the large *Battle after Raphael*, the *Triumph of Love*, the *Rape of Europa*, &c. with the dates of 1544, 1546, 1547 : as these, therefore, are his best plates, and he had executed so many before, we may be allowed to suppose him in the vigour of his age, or about thirty, and on these grounds he should have been born about 1514. In the second edition of the Symbols, in 1574,* we find the plates retouched by Annibal Carrache, which would lead one to imagine him to have been at that time deceased.

The prints, after Titian, of the *Resurrection and Interment of Christ*, are dated 1561 and 1563, as is the print of the *Cupid bound in the Elysian Fields* ; were these his last works, they would ascertain 49 years of his life ; but the anecdote, relative to the discovery he made to Guido, of the drawings of his, which were sold, in Rome, by his friends, shews that he lived during the time that Guido's works were in estimation, which might probably be about 1605 ; and a large print, very much in Bonasoni's style, published, in Rome, by Luca Bertellis, dated 1594, makes for the conjecture ; so that if born in 1514, and living in 1605, he existed near 91 years, a circumstance not at all improbable, when the number of his works are considered, all of which shew evidently that they were by his own hands.

* In 1565 he copied the *Skating Scene* from Brughell,—see my Postscript.

And now it only remains for me to apologize for what some people may justly call the dryness of this tract, in which I am continually obliged to allude to things that are in few people's possession,* by observing, that although I am fully sensible that it is of no importance to have more than the best works of any master, yet to collect the intire performances of an engraver, who was a great designer himself, and only worked from good designs, is to follow a path that will never lead even an artist astray ; and whether we consider the school he belongs to, the times in which he lived, or the country he worked in, the quantity and quality of his labours, together with his uncommon merit, and the obscurity of his memory ; we shall, I think, scarcely regret, after near three hundred years of probation, that a more complete catalogue of his works than has hitherto been seen any where, has first made its appearance in England.

* Now all are at the Museum.

Catalogue of the Works of JULIO BONASONI, collected by Mr. G. CUMBERLAND, and which are now in the British Museum Print-room, in three folio volumes, arranged as here numbered.

Sacred Pieces engraved by JULIO BONASONI.

Sacred Pieces of JULIO BONASONI's own invention.

From No. 1 to No. 28 inclusive.

THE Life and Passion of Christ, in 28 plates, of 5½ inches by 4¼ each. On the frontispiece the bust of Christ; above is written, *PASSIO . DNO . NRI . IESU . CHRISTI . Julio Bonasonis opus*; below, in Bologna, *apresso Gio . pierro Rodolfo Pederzani*.

Bartsch,* 10 to 37.

Many of these compositions are really fine, in the different tastes of his favourite masters, though all of his own invention. Fine impressions I never saw, and from

* Mr. Cumberland has placed all Mr. Bartsch's Numbers of Prints against his own Numbers, to shew that *twenty-two years past*, viz. in 1793 (the date of this Catalogue), Mr. Cumberland's was more complete than that of Mr. Bartsch's, published in 1813, with the exception of No. 8 of Mr. Bartsch's Catalogue. Others have been added,—a few by Sir C. Long, one of the Trustees of the British Museum, whose love of the Fine Arts is well known. What Mr. Bartsch is deficient in, will be seen at the end of this Catalogue; yet he takes upon him to depreciate a Catalogue that *MUST HAVE BEEN HIS GUIDE*, for it was composed by G. C. from his own Prints, and others that he had actually seen; yet he had the injustice to call it "*une Compilation de peu d'intérêt, et sans la moindre critique.*"

Bartsch, vol. XV.

hence conjecture, that they were not first published by Pederzani. Malvasia supposes them to be 19; the King of France has 23; they are fewer in the Corsini collection. I have 28 all with his name; but Monsieur Heineken mentions 29, adding the Circumcision, a plate unknown before, if he has not mistaken.

29. A Nativity or Adoration, of 11 figures, beside the Infant; a chorus of six angels above; the light comes from the child: 9 inches by 6. *Julio. Bonasone. invent.*

Bartsch, 39.

30. Christ's Resurrection, with eight soldiers about the tomb: 11 inches by 7. *I. Bonasone inventor* 1561.

B. 45.

31. A Riposo; seven figures; the Virgin holds the Infant, who kisses and embraces St. John; Joseph sitting on the ass's pannier; two angels behind; above, an angel who flies with an olive-branch in his hand, and with his right scatters flowers: 8½ inches by 6.

I. Bonasone. inventore.

B. 48.

32. The Miraculous Conception; an oval of 9 inches by 5¼; a three-quarter view of the Virgin, who sits with her back to the spectator, as having been reading; a dove descending. *Julio Bonason inventor.*

B. 49.

33. A Holy Family, of four figures. *Julio Bonasone inventore* 1570; in folio. 12½ by 7½. A close imitation of Raffael.

B. 58.

Sacred Pieces with Julio Bonasoni's name only as engraver.

34. The Adoration of the Shepherds, by night; the holy family and eight other figures; also an ox, who kneels, and an ass; in the back ground an angel who

appears to the shepherds, and two travellers: 17 inches by 10½; on a tablet, *I. Bonason. F.* A small picture of this composition is at Wilton. Bartsch, 38.

35. An upright folio, with a circular top, The Virgin, Christ, and St. John, who presents a scroll, on which is written, *ECCE AGNUS. D - TOR LIS.* also St. Elizabeth and St. Joseph; above, five cherubims: 10 inches by 16. *Julio Bonasone. f.* B. 65.

36. A Flight into Egypt; the Virgin sits on the ground giving suck to the Infant; St. Joseph in the back ground saddling an ass near a house; on a tree, a parrot; on the foreground, a monkey starting at a snail, a lizard also, and many ducks: small folio. *Julio Bonasoni. fecit.* B. 67.

38. The Virgin sitting in profile, in the style of the antique, with the Infant naked on her knees, who is also in profile, and with both hands sustains her breast; St. John is standing, and offers a globe, having in the other hand two bunches of grapes; behind is St. Joseph: quarto. *J. Bonasonus. f.* B. 46.

39. St. Rocco, with his Dog; from the sketch of the picture, in St. Petronio, in Bologna, but differing by Parmigiano:* 9½ inches by 6¼. *I. B. F.* B. 70.

40. The Virgin presenting the Infant to St. Margaret, St. Jerome, a bishop, and an angel: 13½ inches by 18¼. *Julius Bonasonis imitando pinsit & Celavit.* From a picture, by Parmigianino, in the Convent of St. Margarita, in Bologna. B. 61.

* The reader will observe that the Italians call the celebrated *Francesco Mazzuoli Parmigiano*, by this diminutive; and that his relation, whom in England we call *Parmigianino*, they distinguish by his surname *Mazzuoli*.

41. A Holy Family, with an Angel who holds a cup. St. Joseph has a book in his left hand, on the leaf of which is written, *J. Bonaso .f.* date below on a stone: $7\frac{1}{2}$ inches by $10\frac{1}{2}$. Bartsch, 54.

Sacred Pieces indisputably engraved by Bonasoni, but without name or mark.

42. A fine composition of a Holy Family, near a frieze, covered with figures allusive to the subject; the Magdalen presents a dove. Quarto upright, seemingly from Parmigianino. Not in Bartsch.

43. Two Capuchins, by G. Gandellini, called St. John and St. Francis; one of them points to the sky: about 4 inches by 5, and neatly engraved.

Not in Bartsch, and wanting at Museum.

44. A Holy Family, of five figures, perhaps his own invention, in the style of Raphael, in which the Virgin washes the Infant's left foot; St. Elizabeth and an angel assist, and a servant dries a piece of linen at a fire on the left hand of the plate: $13\frac{1}{2}$ by $15\frac{1}{2}$, with the corners cut, being only the half of a larger plate, an impression of which I once saw at Florence. Mons. Heinecken says it is from Julio Romano; and his description is evidently not made from the print. B. 51.

45. The Finding of Moses; (*perhaps doubtful*,) seven women, and the child in a cradle; a large tree, and a faint tracing of a city in the distance. Of this there are many etchings by different hands; but on examination it will be found to be a design from the same group as Raphael's of the same subject, in the Vatican Loggia, only seen from another point of view, from whence we learn that it was originally modelled. $10\frac{1}{2}$ inches by $8\frac{1}{2}$.

Not in Bartsch.

46. Adam and Eve, with Cain and Abel: Adam digs. From a bronze bas-relief on a wall in Bologna; one of his earliest performances; a sad thing: $4\frac{1}{2}$ by $6\frac{1}{2}$.

Bartsch, 3.

47. The whole Family of Joseph and Zacharias, consisting of four women, three men, and three children; Christ holds a bird; one of the females is dressed like a nun; and the other two rest on cushions: 14 inches by $9\frac{1}{2}$.

B. 68.

Sacred Pieces, with the names of the inventors as well as engraver.

48. The Birth of St. John; thirteen figures, six statues in niches. *Jacobus Florentinus inventor Julio B. F.*: $17\frac{1}{2}$ inches by $11\frac{1}{4}$.

B. 76.

49. St. Paul preaching; an oval upright. *Pirino del Vago inventor Julio Bonasone f.* 1545: $9\frac{1}{4}$ inches by $6\frac{1}{4}$.

B. 72.

50. The Companion, pursued by a kind of dragon. *Pirino del Vago c. v. Julio Bonasone . F.* He is shaking off the viper: $9\frac{1}{4}$ by $6\frac{1}{2}$.

B. 71.

51. St. John and St. Peter curing the Lame at the Porta Aurea: *Pirino del Vago inventor Julio B. F.*: $9\frac{1}{2}$ inches by $6\frac{1}{2}$.

B. 73.

52. St. Mark writing his Gospel, with his lion crouching. *Pirino del Vago . I Bonasoni*: 9 inches by $6\frac{1}{4}$ lengthways.

B. 75.

53. The Interment of Christ; seven figures. *Titiano inventor . I Bonasone* 1563: $11\frac{1}{2}$ inches by $7\frac{1}{4}$.

B. 44.

54. A Riposo, where an angel gathers fruit, which St. John presents. The original is said to be in Spain. Martin Rota has also engraved it; by comparing which

print with this of Bonasoni, we may at once be convinced how much more desirable character and expression are than mere fine engraving, which is all Martin Rota can boast. *Titian inventor Julio B. F.* 8 figures, 17½ inches by 13. Also left with it that of Martin Rota at Museum, for comparison. Bartsch, 69.

55. A Crucified Christ, with three angels receiving the blood in cups: 11½ inches by 7. *Tician inventore I. Bonasoni. F.* B. 42.

✂ The original drawing I found in the collection of Signor Cavaceppi, in Rome, which he had taken for a Michael Angelo.

56. Christ praying on the Mount of Olives, his three disciples sleeping: 11½ inches by 7½. *Titian inventore. Julio Bonasone. F.* B. 40.

57. The Virgin sitting on the clouds, with a youthful Christ, naked, resting on her lap; St. John the Baptist kneeling below, and St. Girolamo in penitence, with his crucifix, lying on his back. *I. Bonasonis imitando pinsit et celavit*; latter impressions have added *F. P. I. V—A. S. Seqdebat*. The divine picture, of which this gives a very good idea as to character, was painting by F. Parmigianino during the sack of Rome, in 1527, for the Buffalini family, and was, in the year 1790, purchased by Mr. Durno of Rome, out of the ruins of the earthquake at Citta-di-Castello, from a descendant of the same house. It is certainly the best work of that master, and is now in the possession of the Marquis of Abercorn: 9½ inches by 14. A fine proof before the F. P. I. V.—It is now in the collection of the British Institution, Pall-Mall. B. 62.

58. The Miracles of the Fountain and the Manna,

in one piece. *F. Parmiseanino . I . Vintor . Julio . Bolognesi . F. 1546* : 10 $\frac{1}{4}$ inches by 13 $\frac{1}{2}$. A good first impression of this print, such an one as is possessed by Signor Stampini of Bologna, is nearly equal in effect to a Rembrandt. Bartsch, 5.

59. The Virgin sitting, holding flowers in her right hand and the Infant, who plays with a bird ; a kneeling St. Jerome ; a saint in a Franciscan habit, with his hands joined ; a cross ; St. Joseph's head behind. *F. Parmiseanino inventore . I . Bonasone . f. 12* inches by 7. The original is in the cloister of the Annunciata at Parma.

B. 57.

60. The Marriage of St. Catharine, whose right hand is on her wheel ; on the chair of the Virgin we read, *I . Bonaso . F.* below, a bust of St. Joseph perhaps, with *Franc Parm . iv* : 8 inches by 6 $\frac{1}{2}$. B. 47.

61. A Pieta near a cave ; the Mother, in a widow's dress, weeping over a dead Christ on a bier. *Raphael Urbino inventor . I . Bonaso . F* : 9 $\frac{1}{2}$ inches by 13.

B. 60.

62. The Cup found in Benjamin's sack. *Ra . Ur . inv . e I . Bonason F* : 9 $\frac{1}{4}$ inches by 5. B. 6.

63. St. Cæcilia ; exactly conformable to the famous picture at Bologna, which the fine print by Marc Antonio is not. *Ra . in . Julio . F* : 10 inches by 8.—Marc Antonio's is from a different drawing. B. 74.

64. Christ having delivered the Keys to Peter, points towards the gates of Rome ; on a wall, *Domine quo vadis.*—*Ra . Urbino pinsit in Vatican . I . Bonasone Fecit*, on the late impressions : 14 $\frac{1}{2}$ inches by 10 $\frac{1}{4}$. B. 41.

65. The Descent from the Ark, which differs from

that in the Loggia. *Ralf. Urb. I. vinto 1544. I. Bonaso F.* 12 by 15. Bartsch, 4.

66. A Holy Family; in which St. John presents a scroll; ruins; the baths of Dioclesian in the distance; an upright folio. *Raphaelo Urbino inventore Julio Bonasone incidit.* 14 by 10. B. 63.

67. A Riposo, where Joseph holds the ass in his right hand, and presents St. John, who kneels, with his left; St. John has fruit in his lap, and a cup and cross near him. *R. Urbino. in. ve. Julio B. F.* 13 inches by 9 $\frac{1}{4}$.—In the Doria Palace, at Rome, is this intire subject painted, with the addition of two angels, and is there attributed to Fra. Bartolomeo. B. 59.

68. The celebrated Pieta, viz. The Madona sitting under the cross, with both arms exalted, and the dead Christ on her knees, supported on each side by children. *Michael Angelus Bonarotus nobilis Florentinus inventor. Julius Bononiensis F.* 1546; on the cross is written, *Non vi si pensa quanto sangue costa*: 14 $\frac{1}{2}$ inches by 8 $\frac{1}{4}$. B. 64.

69. The other Pieta, in marble, once in the choir chapel of the Canons of St. Peter's, in Rome, inscribed with his name, as above, on the band that crosses the breast, after it had been transported in 1749 to the chapel of the crucifixion. 10 $\frac{1}{2}$ inches by 6 $\frac{3}{4}$, date 1547. Of this celebrated group I have seen six different engravings, in all of which the above-mentioned, though but indifferent, conveys the best idea: the reason is, that the original group, by Mich. Angelo, is placed so high, and so badly lighted, that to get a good view of it is nearly impossible. B. 53.

70. St. Andrew bearing his Cross, with a female

figure of great expression ; a sketch from the Judgment, in the Sistine chapel of M. Angelo. *I. V. Bonaso F—A. S. Sqdebat* : 14 inches by 9½. ; faithfully copied, as it can be closely come at from the gallery. Bartsch, 79.

71. Two sitting figures from the angles of the same chapel ; between them is written, *Jesse . David — Solomon . Julio . Bonasono imitando pinsit et Celavit* : 8½ inches by 12. B. 78.

72. Judith and Holofernes, from an angle of the ceiling of the same chapel, with six Italian lines written under, commencing, *Per satiar l'ingiuste, &c. Michael angelus pinsit in Vaticano, I. Bonaso imitando pinsit & Celavit.* 18 inches by 12½. B. 9.

72.* The Sybilla Persica, from the Sistine chapel : an aged female reading to two children ; near her foot, on the wall, is *I. Bonaso*. No other catalogue speaks of this rare print,—it is a worn impression, but I believe unique : it is placed at the Museum among the latest of my acquisitions,—See No. 362 of this Catalogue.

73. The Creation of Eve, from the same ceiling ; on a shaded stone, *Michell. Agelo . ivitor* ; behind, *I. Bonaso . Pinsit et Celavit* : 8½ inches by 7½. B. 1.

74. The Madona of Silence ; four figures. *Michallis Angeli Bonaro inventor Julius Bonasonius F. 1561* : 16 inches by 10½. B. 66.

75. A Crucified Christ attended by two angels, who weep ; on the bottom, in one line, well engraved, *Julio Bonasone f. Michael Angelo Bonarota Fiorentinus inventor.* 11½ by 6½. B. 43.

75.* A varied impression proof. G. C.

76. The Last Judgment, of the Sistine chapel ; a large folio : under wrote, *Julius Bonasonius Bonon. è*

propria Michaelis Angeli pictura, quæ est in Vaticano nigro lapillo, excepit, in æsq; incidit; then a branch; and after, *cum privilegio Summi Pontificus*: 23 inches by 17½.—Above is *Alexander Cardinal Farnese* 11. *Liberalitate.* Bartsch, 80.

When a first impression can be procured, it gives the truest idea of any print extant, of that sublime performance; and being done before the figures were *apron'd*, is doubly interesting.*

The first retouched one has *Roma ex Typi. Ant. D. Salamanca*, and is quite ruined; that we get now, has not one line of the original, and is printed by C. Losi, at Rome, to this day, from a pirated plate, being somewhat smaller each way, as I lately discovered on measuring them.

Left also the M. Rota little print, to compare with at the Museum.

77. A Madonna sitting, holding a book on her knees; between them, holding her hand, is the child Christ standing in a kind of chemise; near them a column. In Mr. Cracherode's collection this is called from Corregio.

Not in Bartsch.

78. The Virgin and Child; the child frightened at a bird on her shoulder; a tree, on which is one apple.

B. Qy. 80.

79. A Fragment of the celebrated painting by Raffael, in the Borghesi palace; the Madonna fainting in the arms of some women: 8½ inches by 8½.

B. 50.

Doubtful if his.

* On St. Bartholomew's exhibited skin, the head forms Mich. Angelo's own likeness, a thing I believe never noticed by any writer, but quite characteristic of his satyrical wit.

79.* Adam and Eve* sitting under the tree of life.
6½ by 4½. Bartsch, 2.

80. Judith, with the sword uplifted in her right hand.
—This I have since seen in the hands of the late Sir Joshua Reynolds; it is octavo size, and is copied from that by Parmigiano; the nurse is behind, and the head of Holofernes is in her left hand; a stone and shrub in the left hand corner; upright. B. 7.

Poetical and Historical Inventions of JULIO BONASONI.

From No. 81 to No. 231 inclusive.

ONE hundred and fifty designs for the Emblems of Bocchius, of Bologna; of which Malvasia speaks as follows, in his *Felsina Pittrice*: B. 179 to 328.

“He engraved one hundred and fifty pieces for the Symbols of our learned Bocchius, with his portrait at the beginning, which principally recommended, by their much admired and esteemed engraving, that excellent work. They are all of his own invention, except those which, to please the author, he took from prints already published by others; as from Albert Durer, Parmigiano, the sketches of Michael Angelo, as the two Rapes of Ganimede, of certain drawings procured from the afore-said Parmigiano, but much more from Prospero Fontana, who, being the friend of that great literato, made many of the designs.”

* A free etching, touched by the graver a little. This Adam and Eve is probably that recorded by Malvasia. On the tree, giving an apple, is the Evil spirit, as a man ending in a serpent's body: there is also a lion and a bull.—It conveys an idea of Titian's warm colouring, though only a sketch.

The first edition of this work, dated 1555—is in the Museum collection.

The second, with the plates retouched by Caraché, has for date 1574. Mons. Heinecken names sixteen as of his invention, but certainly from erroneous information, as we may be convinced by referring to the Shipwreck of *Æneas*, engraved by Caraglius, with the historical border, where we may see that the *Æneas Achates*, attributed by M. Heinecken to Bonasoni, is taken from the border of that print; and since, in no edition, they have ever been distinguished, the admirers of this tasteful inventor must content themselves with guessing his originals: $3\frac{1}{4}$ inches by near $4\frac{1}{2}$.

232 to 253. A work, containing twenty-two plates of $5\frac{1}{4}$ inches by 4 each, with grotesque borders; the frontispiece, Minerva and Mercury; the title, *Amori Sdegni et Gielosie di Giunone*; beneath on a tablet, *Julio Bonasone inventore*. Each print has four Italian lines under it, and his name, and they contain a great many of the adventures of Juno; though by no means his best inventions, they have a great share of merit in the early impressions, and the *Juno* suspended* is a fine thing.

Bartsch, 113 to 134.

254 to 272. Another work, that there is every reason to believe is complete in 19 plates, of $6\frac{1}{2}$ inches by $4\frac{1}{4}$ each. The frontispiece of which represents a piece of architecture, on which is placed an oval tablet, with a

* See 15th book of the Iliad, where Jupiter reminds her that on a former occasion he had fastened two anvils to her feet, and suspended her by a golden chain from her arms, when she hung between the clouds and heaven.—And near Troy they shewed two lumps of iron, which the god, it was reported, left there to record the act.

coronet, palms, and thunderbolt above, and festoons of fruit below; on the tablet, in capitals, *AMOROSI DILETTI DE GLI DEI*. Bartsch, 146 to 164.

Among these there are several that, in point of invention, grouping and outline, as well as expression, would do honour to any master even of his own times; but at the same time it must be owned there are a few very inferior, and some three or four that, in our reformed age, would be reckoned highly indecent, though by no means gross; a circumstance that one would be apt to believe he lived to repent of, as in the set which I possess, though the impressions are very fresh, I find on several that his name has been attempted to be polished out of the plate, though unsuccessfully. Each has three Italian lines under, very lamely composed, and said to be his own. The Birth of Bacchus is like an antique for grace and expression; and so indeed is the Mars and Venus. They should be scarce, as there are only a very few of them either in the French collection or the Vatican, or Cardinal Corsini's; neither, it is said, are they complete in the Marquis D'Urazzo's fine collection; and Mons. Heineken says he never saw the work intire. My set contains nineteen, with the margins intire, and was found bound up with an old Italian prose author. I have another that was bought out of the old Scudilari collection. Nine of them have either his name or mark *FB*; but his best manner is too evident in them all to be mistaken.

273. Saturn gnawing the Rock: he sits on a cloud, and his scythe is by him. On the cloud is written, *In pulverem Reverteris*; beneath, a city, a port, and a vessel; and *I. Bonasone inventore*: 10 inches by 6.

Bartsch, 169.

274. The death of Marsyas treated in the manner of an antique bas-relief; seventeen figures; many parts of which are correctly designed, but feebly engraved, and in point of grouping, and expression of the passions, it merits great esteem. It seems evidently one of his earliest performances, and is marked *I. B. D. S & I. N.* or, *Julio Bonasone del. Sculp. inv.* The Satyr is bound to a tree with his head downwards: $5\frac{1}{2}$ inches by 10.

Bartsch, 91.

275. A Conference between eight women grouped on one side of the plate; and nine philosophers, or magi, on the other; one of which extends his arms towards a star that is rising: five of the women have each a child; on the end of a cradle, *I. Bonaso inventor*; perhaps a calculation of nativities: 9 inches by 6.—The original drawing is in the collection of Signor Cavaceppi, at Rome; a pen drawing washed, with a small variation from the print; in this he seems to have imitated the style of Raffael.

B. 175.

276. An Allegorical Piece; a two-wheeled car drawn by two large swans through a landscape, ornamented with buildings, each of which is embraced by a winged genius; on the car sits a winged youth with a glory, and a naked female, whose left arm rests on an urn, and whose right hand holds a patera; in the car is also Cerberus, the eagle, a lyre, a thirsis, a trident, and a helmet; perhaps it is the Triumph of Cupid and Venus. *Julio Bonaso inventor*: $10\frac{1}{2}$ inches by 15.

B. 105.

277. Mars and Venus on a bank, naked; a youth playing with Mars' Armour; Cupid lying by Venus, and Mercury descending with great seeming rapidity; a successful imitation of Titian's manner. *Julio Bonasone*

inventor. But the Cupid is almost copied from that of Titian, in the Venus and Adonis of the Colonna gallery at Rome: 11 inches by $8\frac{1}{2}$. Bartsch, 171.

278. A Man and Woman embracing each other on a rock by the sea shore; behind is a man who seems to watch a vessel, the head of which comes into the plate; at their feet, a female sleeps gracefully, beneath whom is written, *Dormo Dum Blando Sentio Murmuraque*; on the rock, *Julio Bononiesi . i . ventor*. 1546: $7\frac{1}{4}$ inches by 10.—From the fountain near, and the sea, it seems not improbable that he meant to represent the story of Neptune and Amymone. B. 92.*

279. A Landscape, with eight females; two loves, Mercury, Pan, and part of a satyr; also a dog at the feet of a female who sleeps, and appears to be a Ceres. This is commonly called Mercury and the Daughters of Aglaurus; and has much grace and elegance in some of the figures. *Julio Bonasone inventor*: $10\frac{1}{2}$ inches by $14\frac{1}{2}$. B. 102.

280. Apollo passing through the Universe, drawn by four horses of great expression, accompanied by eight gliding Hours, and Time on crutches following; beneath, on the earth, two most elegant figures naked; a winged genius is unveiling the head of the female. From the action of both, we may conclude them to be Aurora and Tithonus, as she betrays a modest confusion, and he points to the earth, as claiming his origin from thence. A proof of this plate before it was finished, with *Julio Bonasone inventore*; the finished ones have his name and mark also below it, $\widehat{FVB}$: $9\frac{1}{2}$ inches by $13\frac{1}{4}$. B. 99.

280.* Another second imp.; variety of sky: both

* Bartsch calls this Calypso and Æneas.

rare ; and it is remarkable that this idea will be found in the first print of the *Admiranda Romana*, a bas-relief, which Bonasone knew how to improve.

281. The Elysium of Lovers ; probably from some old romance : in the clouds Apollo is descending, and Love rising, drawn in a car by two unicorns ; in the centre a lake or river, in the waves of which float Venus and Cupid, who beckon the lovers on the right hand to come over to the left ; in all twenty-eight figures finely imagined and executed. 1545. *Ju : Bonahso I. vintor — Tom. Barl. exc.* 11 inches by 15½. Bartsch, 106.

282. An equally fine invention, by Malvasia called Alexander and Roxana, for what reason is not very evident, as it exactly answers to the description of Ruggiero in the Gardens of Alcina. Orlando Furioso, canto sesto, stanza lxxiv. to lxxvi.

“ *Quivi a Ruggiero un gran corsier fu dato, &c.*”

A warrior in his helmet, a youth bringing a horse, ten naked women, three loves, and a group of lovers in an arbour in the back ground : 9 inches by 13½. *Julio Bonasone in. venter.* B. 100.

282*. Another proof varied.

283. A Temple in the Sea,* which seems a Pharos by the figure on the top that beckons mariners ; other statues holding torches ; on the land, two figures sitting under a tree ; a small folio lengthways. *Julio Bonasone inventor.* B. 176.

284. Cupid bound to a tree in the Elysian Fields, and whipped with flowers by the souls of lovers ; Venus

* This was not in my collection, but it will be found in the Museum Cracherode prints, unless removed to these.

descending; twenty-one figures in all, and on a stone are two Italian stanzas, commencing,

Volò ne' Campi Elisi un giorno Amore, &c.

Julio Bonasone in ventore 1563: 9 inches by 14½. It is a beautiful invention.

This seems designed for Anacreon's 9th Ode.

Bartsch, 101.

Pieces not marked inventor, but which may be attributed as his own, from the style and character.

285. Three Women and three Men in a Bath; also Venus and Love, who carries a vase of essence; Mercury, bearing one of water, assists; two other loves, or rather genii of desire, for all three are without wings, are wounding them from the air. This fine group shews how much he studied the antique, as the Mercury is taken from a bas-relief in the Villa Medici at Rome; and the bath, from a granite one in the garden, which was, in 1790, removed to Florence. On one of the steps we sometimes find *Bonasono . I*; in the Barberini library there is one with a serpent in the left corner, and no Caduceus. Jo. Georgius has also copied it the reverse way. 9 inches by 14. B. 177.

286. Four Sea Nymphs and two Tritons feasting on fish on a rock in the sea, or island, for it has a large tree; birds on the wing, and dolphins sporting; a perfectly ideal thing, and all in motion. *Julius Bonasonius . F*: 10½ inches by 14.—I should not scruple to call this Nereus, Doris, and the Nereids. B. 173.

287. Three Nymphs and two Satyrs in a cave full of water, the heads elegantly ornamented with flowers and

fruit; in the back ground a small Satyr and Nymph, and a kind of amphitheatre. *Julio Bonasone . F: 7½ inches by 11.* A fine engraving from a tasteful invention.

Bartsch, 97.

288. A print hitherto unnamed, but which to me seems clearly, The Combat between Hercules and the River Achelous; in the back ground, a group of small figures that represent the birth of Achelous from the nymph Nais, according to Plutarch; and the male figure in the water carrying a female, may be either Oceanus and Nais, or Achelous' rape on his daughter Clistoria; in front three cupids are seen sporting with dolphins, one of which carries a tablet, with *Julio Bonasone: 17 inches by 10½.*

B. 178.

289. The Judgment of Paris; a design which approaches nearer to the bas-relief on the garden front of the Villa Medici than either Raphael's engraved by Marc Antonio, or that scarce one of Andrea Meldossa etched by himself, but which still differs in many respects from the antique, and contains many beauties; Bonasone's has twenty-eight figures. *Julio Bonasone . f: 12 inches by 18.*

B. 112.

✍ I cannot here help remarking, that the etchings of Andrea Meldossa, commonly called Schiavone, and which he finished with dry point on plates, that certainly were not copper, generally using two when the subject was large, and joining them in printing, have been strangely confounded with the etchings of Parmigiano, by most dealers and collectors, as well as even artists, owing perhaps to his having copied many designs of that master, to whom his own inventions will, I believe, be allowed to be equal by those who have seen the print.

above mentioned, and a Battle of Horse, twenty-two figures, marked *Andrea Meldossa inventor*; it is also found with a dolphin in place of the name. Mr. Crachet has both these scarce prints.

290. A Print as yet illnamed, Les Vendanges de Venus, but which, on many accounts, may be called Vertumnus in the Gardens of Pomona: the nymph sleeps on the foreground, two of her companions are weaving garlands, Vertumnus is seen busied as a gardener and a ploughman; and in another group the nymph, with Vertumnus in his proper form, is crowning Cupid, who stands majestically as victorious: 13 inches by 17. *Ju. Bonaso. F.* There is great taste in the composition. Bartsch, 111.

291. Venus attired by the Graces, in an antique chamber, one of whom kneels, another holds a square mirror, and a third adjusts her locks; Venus has some drapery: $8\frac{1}{2}$ inches by $6\frac{1}{2}$. *I. Bonasone. F.* Well engraved. B. 167.

292. Hector drawn before the walls of Troy, and the previous combat; under are eight Italian lines:

Hor qui pugnar in singular Bataglia

Col crudo e fero Achille Ettore si vede, &c. &c.

Ten figures. *I. Bonasone f.*: 12 inches by $7\frac{1}{2}$. B. 82.

293. Minerva in the midst of ten other female figures, six of whom have instruments of music; on the right hand corner, some unintelligible letters (M. Heineken says *VESOI*); a very poor thing, and very likely his first essay. Not in Bartsch.

294. A venerable old man, said, by Malvasia, to resemble Achilles Bocchius, who uncovers a large vase,

from whence have issued Wisdom and the Virtues; Hope is issuing, and the titles are wrote under each; on the vase, *Julio Bonasone f.* A copy of this plate will be found in page 94 of the *Fabulæ Centum* of Faerno, published at Rome 1563: 4½ inches by 6½. Bartsch 144.

295. Ganimede sitting on the ground, the eagle hovering by him; a tree, and small vessel in the landscape. No name, but clearly his: 3 inches by 4½: an etching: *rarissimo*. Not in Bartsch.

296 to 309. Fourteen small anatomical figures marked

FVB.

B. 329.

In M. Bartsch's catalogue one is wanting—the 14th—a Man holding a Tablet. The Museum collection is complete.

Pieces that are, or seem, from JULIO ROMANO.

310. The St. George of Julio Romano: 15½ inches by 19. *Julio Bonasone fecit. Julio Romano in. ventore* 1574. B. 77.

311. A Nymph suckling a Horse, representing Virginité. *Julio Bonasone*: 13 inches by 17. B. 108.

312. Saturn and his three sons, as young boys; he rests on a scythe, a spade before him, an eagle on a wall, a serpent surrounds a globe; beneath which, *Julio Romano inventore. I. Bonasone f.*: 12 inches by 8½. The original is one of the many stuccos of the Palace Tee, at Mantua. B. 172.

313. Pan sitting, Pomona, Cupid, and a Terminus;*

* I take the Terminus to be a resemblance of his own portrait,—see that print; and there was a notion at Bologna, that the female was his wife, or model;—we find that likeness often in his works.

a tree, on which is suspended the Cymbals and Syrinx, Cupid's bow, and the arrows : a design like the antique. *I. Bonasonio .f:* 10½ inches by 8½. Bartsch, 170.

From POLIDORE.

314. Hercules in the gardens of the Hesperides driving Bulls, those of Geryon perhaps ; six young females in actions of supplication. *Julio Bonasone .f:* 17½ inches by 11½. Eight lines under of verse. B. 110.

315. A wounded General retired from Battle ; a physician, and thirteen soldiers : 10½ inches by 8. *Ju. Bonaso imitando pinsit & celavit—A. S. Sqdebat or Ant. Salamanca . S.* B. 81.

316. Two young Females, mounted on a horse, galloping across a river ; in the back ground, tents and trees ; on the left side the plate, seven other women loaded with children and baggage ; on the right, six women and two children, with their arms extended, one of whom sits : 17½ inches by 11½. *Ju. Bonaso imitando pinsit & celavit.* This is generally called Clelia escaping from the camp of Porsenna, but improperly.

ANT LAFRERI Sequani formis. B. 83.

From RAPHAEL.

317. A Battle of Horse, which seems from some other design of Raphael's than that in the Vatican. The Emperor, with his hands joined on horseback, in prayer ; two angels descending, with swords drawn ; a number of men and horses. A thing this of great effect in a good proof. *I. Bonaso F. 1544:* 15 inches by 18. B. 84.

318. The Rape of Europa ; six figures ; ten cattle, and two dogs on the shore ; in the sea, Jove and Europa passing over, and Neptune, in his car, drawn by four

horses. *Raphael Urbin inventor. Julio. B. F.* MDXLVI: 11½ inches by 17.—Parts of this composition, the herdsmen especially, are of exquisite beauty.

This is a proof; the letters not filled up. Bartsch, 109.

From BOLOGNESE.

319. The Passage of the Horse through the Gates of Troy; a grand composition of many figures characteristically engraved; on a tablet, *Bol. inventore* 1545; and below, *Ju. Bonasonis. F.* 25 inches by 16. B. 85.

From PARMIGIANO.

320. Circe drinking to the Mariners; a circle of eight inches wide; in the vessel, eight mariners and two monsters, two also on the shore; evidently from a design of Parmigiano. *Julio Bonasono. F.* A proof before the *F. Parm. inv.* B. 86.

321. Circe giving drink to the Mariners; an oval on an octagon plate, 7½ inches by 6: no name, but is also of Parmigiano. Genuine; not in Bartsch.

321*. A variation—oval. Letters.

322. Mercury receiving Pipes of Reed from Minerva, who holds a dart; a shield at her feet. *I. Bonaso.* An oval 9½ inches by 7. B. 168.

323. Silenus on his Ass, sustained by two fawns, and followed by a young satyr; beneath him a tyger; three small figures in the distance, and an ass. *I. Bonahso. F.* 8½ inches by 6½. Also its companion— B. 88.

324. Silenus brought before Midas, from Ovid's Met. six figures and an ass. *I. Bonahso. F.* 8½ inches by 6½.

B. 89.

325, 326. Four Termini, on two plates; Hercules

and Dejanira. *I. Bonaso*. under one; *F.* under the other figure of each pair. Bartsch, 165, 166.

327. The Revenge of Medea on the Daughter of Creon; nine figures, and four children, in a landscape, with ruins; evidently taken from a little noticed bas-relief* on the lower part of the Borghese Villa. On the end of a fallen column, *I. Bonaso*. *F.*: 10½ inches by 8¼.

B. 98.

There are six Statues carrying Capitals and Ornaments of Architecture; in quarto. *I. Bonaso*. *F.* which are not in Bartsch, or in the Museum.

Pieces decidedly by BONASONI, though without his name.

328. A Mock Triumph, of fourteen boys and satyrs, in which is a car drawn by an elephant and two lions; a boy riding and conducting two horses behind. A print full of fine action; a small folio lengthways, 15 inches by 9. B. 103.

329. A Triumph of Bacchus, who sits on a car, in a grand attitude, supported by two satyrs, while a little genius crowns him from behind; two women and a satyr boy attend the car, carrying baskets: in the back ground, Silenus and the ass sustained by a satyr; an idea almost antique, and seems from an invention of Perino del Vaga.

B. 90.

330. The young Olympus in a niche, with the syrinx; on the band is written, *ATHVS*. This appears to have been engraved by Bonasone from that exquisite statue

* This bas-relief has been engraved in the style of the engraver of B on a die, but rather better, and is a rare print, called by the Italian writers Androgyne.

now going to destruction, in the gardens of the Ludovisi villa, at Rome; where the hand of Marsias* is on the shoulder, as it was left when the rest of the group was lost. This little print, in octavo, is one of the very few things engraved that have preserved the character of the antique marble.† 85 sequins was refused for this print at Milan. *Rariss.* Genuine, but unknown to M. Bartsch.

A whole length of a Venetian, with a large purse at his girdle; an octavo well touched. I could not procure it ever. Not in Bartsch.

331 to 334. Four female figures in niches, viz. Leda, Diana, a female with a patera, and one with two dogs, a bow, and an arrow: $6\frac{1}{4}$ inches by $3\frac{1}{2}$ each. B. 140-1-2-3.

335 to 338. Six antique busts, viz. *GIOVE*. *I. B.* Juno, Latona, Bellona, Pallas, and a Bifrons of Hercules and Dejanira; some of them have three Italian lines under. But middling things. B. 135-6-8-9.

339. Pluto descending to the infernal shades, from the fresco of Julio Romano, at Mantua; the car is drawn by four hell-horses, the furies and Cerberus attend; over the entrance, *I. Bo.* A poor engraving, but the idea of the master better preserved than by that of Santo Bartoli. B. 95.

* A much restored antique of this subject is now in the Villa Albani, near Rome, but the Marsias is almost all modern, and the Olympus is far inferior to that in the Ludovisi gardens, now covered with green moss.

† It was intended I believe to represent the Phrygian Marsyas, who had the contest with Apollo, teaching his scholar Olympus to play; only the restorer has substituted the syrinx for the double flute. Suidas. His. Or, Marsyas and Olympus discovering the laws of Harmony.

340. Neptune drawn in a shell car by four marine horses ; he is represented as quite a youth ; above, is a figure crowned, who stops the mouths of two youths or winds. The original drawing was in the collection of Signor Zanetti of Venice. *I. Bo.* 7 $\frac{1}{4}$ inches by 10. *B.* 96.

341. A Piece, where a youth and a young female are preparing to ascend into the clouds ; by the female is a peacock, two genii carry vases ; above, are the eagle, throne, and thunderbolt ; from whence I conjecture that this represents Jupiter and Juno commencing their reign, as the last does that of Neptune, and that before of Pluto, which the following print explains— *B.* 94.

342. The three Sons of Saturn casting lots, in a glass vase, by the sea shore ; Pluto, whose lot is sunk lowest, points to hell and Cerberus ; Jupiter to a throne, and thunderbolt above, with the two vases ; and Neptune to a flying figure, and dolphin representing the sea. All these designs are from Julio Romano, and the two last were lately in the possession of Signor Armano, a dealer at Bologna, but of a considerable size and great beauty, of which these prints give but a faint idea. The original picture, on board, was lately brought, among other fine pictures, from Rome, by Mr. James Irvine. Vasari says, Gio Batista Mantuano engraved these four stories of Pluto, Jupiter and Neptune, in his life of Julio Romano. *B.* 93.

343. The Birth and Apotheosis of Augustus Cæsar,* in the same style as the foregoing prints ; four women

* The adventure of *Octavius Cæsar Augustus*, who was missing from the cradle, and found the next day on the top of a lofty tower exactly facing the rising sun.

and a man are busied about a cradle, from whence the child has disappeared ; another man points him out to the weeping mother, and he is seen at the top of a tomb, also in the air ascending with four horses : $10\frac{1}{2}$ inches by 8. Bartsch, 174.

344. Jupiter suckled by the Goat Amalthea, whilst an old goatherd holds her horns ; two nymphs, a young goatherd, and four goats. The original by Julio Romano is at Mantua ; Poussin poorly imitated this composition, and Sancto Bartoli engraved it. $16\frac{1}{4}$ inches by $10\frac{1}{2}$.

B. 107.

345. A Fragment of an antique Frieze, where, among the foliage, are two loves, a grotesque sagittary, who holds part of a vase, with *I. Bonaso . F.* on it, and two birds : $11\frac{1}{4}$ inches by $6\frac{1}{2}$. B. 354.

346. Another somewhat smaller, where sphynx, with a torch, gives fire to an altar ; a genius, with a dagger and olive-branch, and a grotesque figure divided in the middle. No name. $11\frac{1}{4}$ inches by 5. B. 353.

347. *Il Famosissimo Triompho de Bacco*, copied from the print of Cornelius Bos of 1543, but reversed, and on the label, *Raph . Urb . in . Romæ . fran^{ci} Berrⁱ 1594*. A thing evidently done in great haste, but not without feeling, and must from the date have been executed when he was of a great age ; this print has been hitherto overlooked, but every line shews his graver ; two Italian verses under, *Di Satiri, &c.* 34 inches by $12\frac{1}{4}$.

Not in Bartsch.

348. A Plate from Primaticcio ; Jove on the clouds, with seven other deities ; Cupid is letting fly an arrow ; above, on a bright spot, the Bear. The plate is shaped

like the bottom of a barge: $16\frac{1}{2}$ inches long.—It is Calista changed to the Bear. Not in Bartsch.

349. Venus and Cupid on the clouds, both standing; she holds a dart in her right hand, and Cupid his bow with his left: 11 inches by 8.—A little doubtful.

Not in Bartsch.

350. That Female pensive figure sitting, so often engraved by the old masters, seemingly as a Study, and once by Marc Antonio, where both the hands and feet are lost in the drapery: 4 inches by 3. This is the only one I ever saw by Bonasoni. Not in Bartsch.

Portraits.

351. A Portrait, ill engraved, hitherto called that of Raphael, but which will be found, by those who have opportunity to compare it, to be one of the Bearers of the Pope, in the Heliodorus of the Vatican; one of which has always been supposed to be Marc Antonio Raimondi, and, perhaps, the other might be Julio Bonasoni. Under this print we find written, *Raphaelis . Sanctii Urbinatis pictoris Eminentiss : Effigiem Julius Bonasonius Bononien . Ab exemplari sumptam Caelo Expressit*, which, making allowance for his Latin, may, perhaps, mean, *Julius Bonasonius Bononien. caelo expressit effigiem (suam) sumptam ab exemplari Raphaelis Sanctii Urbanitis pictoris eminentissimi*. In English, 'Julio Bonasoni, of Bologna, engraved this (his own) portrait, from the picture of that most eminent painter, Raphael, *Sanctius . Urbin.*' If this be admitted, we have discovered a valuable portrait. 11 inches by $7\frac{1}{4}$.

Bartsch, 347.

352. Michael Angelo, in a circle with ornaments, date 1546 at the bottom. *Julio . B . F .* A fine expressive profile : 9 inches by 7.* Bartsch, 345.

353. An ill engraved head ; underneath, *Phillippus . Hispaniarum . Princeps . et . Caroli . V . Filius . Julio . b . f .* 9½ inches by 6½. B. 343.

354. *Nicolo Ardingello, Cardinalis, annum agens XLIII.* on the monument ; folio. 12½ by 7. B. 348.

355. Cardinal Bembo, aged 77 ; in quarto, from Titian. 9 by 6½. B. 344.

356. Pope Marcellus II. in quarto ; no graver's name. 14½ by 8. B. 349.

357. *Francisci Flori Antwerpiani inter Belgas pictores non infimum locum tenentis effigies ;* in quarto. *Julio Bonasone fe.* yet I doubt it. B. No. 1, p. 174.

358. *Johannes Bernardinus Bonifacius, Oriae Marchio Aetatis Suae Anno xxxii . MDXLVIII.* in quarto. No name. 10 inches by 6½.

359. The Fall of the Giants, from a fresco cieling in the Doria Palace, Genoa, by Perin del Vaga ; a long folio ; sixteen figures, great and small, below ; above, Jupiter thundering from the midst of a Zodiac, and all the Deities attending : 13½ inches by 22½.

Genuine, probably.

360. A Figure like Alexander seated on a throne, armed ; his left foot on a helmet ; before him, a female sitting ; seven other figures about him ; others in the back ground entering a building ; seems to be from a

* I have seen another, the head only engraved, inscribed—*Michael Angelus Bonarotus Patritius Florentinus MDXLVI.*

*Quantum in natura ars naturaue possit in arte
Hic quē naturæ par fuit arte Docet.*

U u

design of Parmigianino; $10\frac{1}{2}$ inches by $13\frac{1}{2}$, and is engraved much in the style of the Symbols.

Style of the Emblems, but doubtful.

361. A Piece, in much the same manner, from Vincenzo Caccianemici, a Bolognese gentleman, a great dilettante, according to Vasari, and the friend of Parmigiano, representing Diana going to the chase, with five dogs; cattle and buildings in the back ground; marked *V. C.*: 12 inches by 10.

Style of the Emblems, but doubtful.

362. Addenda for Sibilla Persica,—See No. 72, of this Catalogue.

363. *Diana* gathering fruits, *Venus* under a tree,—a free etching, like the *Adam and Eve*, No. 79.

364. *Adam and Eve*, an etching, See 79.

Addenda,

Many of which are only among the doubtful or probable, and such are marked. D.

365. *St. Helena* weeping at her conversion, a copy from Titian. The Angel above flying with the Cross is by Agostino Carrachè. D.

366. A Female embracing a Child, who is standing. *Rare.*

367. *Venus* and *Cupid* in a niche; design like *Raffaëlle*; a fine thing, but may be by Caraglius. *Rare.*

368. *Apollo*; a bow in his left hand, a griffin at his feet. *Rare.* D.

369. *Mutius Scævola*; a single figure from Parmigiano. D.

370. *Pope Gregori*,—xlii. See Portraits. D

371. The Destruction of the Fleet of *Eneas*.

Style of Emblems.

372, 373. Two small quartos of the Loves of the Gods, after Caraglius, where part has been by Bonasoni.

374. A Pensive Figure, D.

375. Christ giving the Keys to St. Peter; a long folio in the style of the Emblems, and in the manner of the Cartoons of Raffaele.

376. The Transfiguration, from Raffaele; a fine thing, in the style of the Emblems of Bocchius. *Rare.*

377. A Christ in a niche, holding the Cross.

Very doubtful.

378. Some Bear Hunters; a small print. D.

379. A Boy on a Chimera with a Tiger's head. D.

380. A very rare print, a copy from the Cupid and Psyche, which I think is by Bonasoni: it is the Consummation.

In addition to these, there are already in the Museum in the Cracherode collection, and which will probably be added to these.

1. A Leda in his best manner; a good impression; small quarto. I found it page 39 of the 2d volume of Marc Antonio's works.

2. A Venus and Cupid, also a fine and rare thing; she holds up his drapery; the Cupid has a band above the navel tied in a knot. This is in the 2d volume of Parmigiano's works, No. 55, Case W.

3. St. John sitting on a bank, with a Lamb; in his right hand a Cross: he points with his left; a free etching by Bonasoni; style like the Adam and Eve, No. 79.

In October, 1823, I procured from Messrs. Hurst, of Pall-Mall, a very uncommon and rare print by Julio Bonasoni, inasmuch as it is the only one he ever copied from the German School.

It is also I believe from the only work from nature ever executed by *Peter Brughel*, and is so inscribed by him. The subject is, *The Citizens Skaiting at the Gates of Antwerp*, on the waters that surround them. It is of the size of the original, with which I compared it, from the very perfect collection of Mr. Douce, and a very faithful copy; except that the ice is improved in effect, by giving it in dark irregular sharp lines, instead of a blank white space, intended by Brughel perhaps to represent snow; the inscriptions also are left out as well as the German verses beneath, in the room of which *Bonasoni* has substituted sixteen lines in Italian, and two antique marks.

It was published by Ferrando Bertellis, a Roman printseller, and dated 1565, just twelve years after Brughel had published his, and to which he added, *ad vivam*, 1553, in the left hand corner.

This I think gives us reason to conjecture that *Bonasoni* was then resident in Rome, and working for Bertellis: the style is much like that in which he executed the *Jealousy of Juno*. Such a print must have given great pleasure to the Romans and all Italy, where the subject of skaiting must have interested them much, it being very rare to have ice thick enough to bear, although I once myself can remember skaiting with others three days on the Prince Borghese's lake, in his villa, to see which scene made a holiday in Rome, and alarmed the Prince so much, for fear of accidents, that he ordered the ice to be broken round the edges, which still did not prevent the foreigners from going on it by means of planks.

In the print nothing can be more natural than the

actions of the skaiters, and all the circumstances accompanying that exercise; over the gate is the city arms, two lions with the pillars of Hercules, and the motto, "*Plus ultra*;" and over the postern gate (which inscription Bonasoni has omitted) is inscribed Porta St. Georgii Antwerp, 1553; he has also omitted the *Plus ultra*, on the pillars.

The subject also in Brughel's print is described in three languages, the first commencing thus:

1. Lubricitas vitæ humanæ.

2. Lubricite de la vie humane.

3. De Slibber Achtigheigh van's menschin leven;

which shews this to have been intended for all markets; and Bertellis, I suppose, finding it likely to sell well, *forged* it for the Italian, and hence put not the Engraver's name; and thus it has happened that none of the collectors of Bonasoni's works have lit on it, until Mr. Woodburne procured it from Armano of Bologna, an early and indefatigable collector of Bonasoni's works, a catalogue of which he has edited and lately printed in Italy, but to which, with bolder judgment, he has added all those of the B with the die, to swell the amount, and still it is deficient in many now in the British Museum; it was afterwards discovered by the correct eye of Mr. Tiffin, I believe, at some sale, and purchased by Messrs. Hurst of Pall-Mall, and by them transferred to the writer, who flattered himself that, through the liberality of a genuine promoter of every branch of the Fine Arts, he should be enabled to add it to his collection at the Museum. That however has been prevented for the present, although acknowledged to be by Bonasoni by every real judge of his graver, because not esteemed to

be such by the person who has the keeping of the Prints; it is however safe in the portfolio of an admirer of that excellent artist, and man of refined taste, and waits only until that erroneous verdict is revised, to take its proper place in the Collection.

BAPTISTA FRANCO,

called *Semoleo*, who was a celebrated painter, draughtsman, engraver, and etcher, born at Venice, 1498, and died in the same city in 1561, where he first acquired the principles of design. He is said to have studied at Rome the works of Michael Angelo, and made many drawings from the Last Judgment there. He had a tolerable knowledge of anatomy, but not so much perhaps as many authors have allowed him; his forte seems to be composition, and in etching he was excellent, possessing great freedom, and a free style of hatching, with a thorough knowledge of the art of biting in with the acids. His paintings, which I am unacquainted with, have been described as hard and inharmonious in the colouring; and it is reported that being sensible of this defect, he declined painting to make use of the graver; but under whom he studied, is not I believe precisely known. *Huber* conjectures that he was of the school of *Julio Bonasoni*, whose style he sometimes approaches; but I am of opinion he founded his design on Titian, and engraved from his own ideas of lines, varying them frequently, as they all did who were both designers and engravers at the same time, which enhances the value of his prints, as they possess a freedom of hand rarely found among mere mechanics, and such are all engravers

that have not learned to draw with correctness. His general mark was B. F. V. F. that is *Baptista Franco Venetiano fecit*, and many of his very long plates are purely etchings; he also varied the same plate often, as Rembrandt did, by changing whole groups, as will be shewn in the Catalogue that follows.

In some we shall trace a good deal of the manner of *Marco di Ravenna*, in others that of *Titian*, in others that of *Vico*, during one of his periods, which proves that he had consulted the artists of his time. In *Dolce's* dialogue, entitled *Aretin*, *Baptista Franco* is spoken of as a very able and industrious artist of that period, and the prints before me confirm the fact, few of them being uninteresting, insomuch that I have collected, within a very few, all that he executed.

CCXLIV. *A Portrait*, crowned with spikes on a diadem, in armour, bearing the order of the Golden Fleece; the whole busto suspended in air in a grotesque frame supported by masks, ending in lion's paws; no date, no name, but decidedly his, and it probably belongs to some work of biography. 6 inches by 4 $\frac{1}{4}$.

CCXLVI. *A long narrow Frieze*, consisting of nine animals, not one of which very correctly resembles those they are intended for, the work of a Venetian, who probably had never seen any but dogs and monkeys, a horse having even in my memory been exhibited for money. These were intended for a Bull, Lion, Hippopotamus, Goat, Cow, and Panther; a Lion and Lioness; and might properly be called ideal animals; such were to be found however at that period in many books of Natural History. 16 $\frac{1}{2}$ by 3.

CCXLVII. *Other Animals*. Above are five Elephants;

in varied attitudes; two of them mounted by their drivers; two Camels haltered, and a Cameleopard; the Camels and Elephant were probably from a bad memory, for the fore legs are clawed, the hind hoofed; on a tablet inscribed, *Tabulæ III. Animalium ex vetustissimis picturis Romæ tractorum. Formis Ant. Larrei*. In Marco's style. 11½ inches by 16.

CCXLVIII. *A Satirical Engraving*, I believe rare; it is divided into two compartments, the subject of which seems to be satirical.

In the first, an armed warrior, with apparent contempt, is stripping an aged soldier of a sort of frock, an *amorino*, lifting it up behind, and another soldier drying a piece of linen by the fire.

In the second, a handsome young hero in mail, but without a helmet, embraces a winged Cupid; and between his legs, which are winged like Mercury, sits a weeping child; before him stands a limber Hercules with face averted, and with his club resting on a pedestal, a bow behind and lion's claw on his shoulder. The style is a fine needle etching, like that which follows. 5 inches by 9.

CCXLIX. *Seven of Antique Gems*, one of which is from that Bacchus and Ariadne in Naxos, which came into Mr. R. Wilbraham's collection, and was well copied by Charles Townley from Mr. Stothard's drawing. These compositions seem to have been etched as studies, for they are placed in all directions on the plate, which is a folio, and *are proofs*, as there are the trials of the needles on the sides of the plate, only one or two being slightly retouched with the graver: they were probably for some work of the time. 14½ by 8½.

CCL. *Twelve Antique Gems*, so placed as to be fit to be cut into small prints. These are all entirely engraving, and seem his early essays. $10\frac{1}{4}$ by $16\frac{1}{2}$.

CCLI. *Twelve other Gems*, in the same style, commencing with a Goat and a Boar. $11\frac{1}{2}$ by $16\frac{1}{2}$.

CCLII. *Thirteen Gems*. An unfinished plate, part being a blank, and some are from gems, that I do not remember to have seen either at Mr. Tassie's, or elsewhere, commencing with Hercules strangling Cerberus. These were all probably for some work on gems, to be cut out and stuck in after printing, as in the celebrated Dante. $11\frac{1}{2}$ by $16\frac{1}{2}$.

CCLIII. *An Antique Statue of Hercules*, bearing in his right hand, folded in the lion's skin, a small Bacchic figure; in his left a fragment of his club; a style of engraving too meagre for the size of the figure, but evidently it is his engraving, by the corrugations on the skin produced by his curved touch, which was the greatest fault of Franco. 17 by $10\frac{1}{2}$.

CCLIV. *Venus and Cupid, from the Antique*. She is standing, and sustains her hair with her left hand, her right resting on the shoulder of Cupid, who has a dart in his hand, which he views complacently. *F. B. Exc. Romæ ab antiquo Repertum*  *P. L. X /* or 1561. 16 by 11.

CCLV. *Two Antique Bas-relievos* on one plate, in folio, lengthways; the uppermost, the Triumph of Bacchus; below, that of Silenus; very freely engraved in a firm but coarse manner. The subject not common, nor the original known. *Baptista Franco fecit dal Anticho*. 17 by $11\frac{1}{2}$.

CCLVI. *Hercules slaying Hydra*, on the back of the

same print, *being a proof of the workshop*, half the size of the other. Hercules is a naked figure, without the lion's hide: he strikes with both hands grasping his club. Part etching and part engraving. *Baptisto Franco fecit*; below, *Franco Forma*; that is, from his study. $8\frac{1}{2}$ by 12.

CCLVII. *The Triumph of Pan*. One of the freest and finest of his etchings. The God is sitting under a vine resting his hands on a lyre, supported by a Satyr, who places his leg over the neck of a goat, whose horns are held by a boy. A Bacchante is dancing before him, and playing over her head with cymbals. Two Genii, one winged, bring a vase full of grapes; it is probably from some fine Greek gem that is lost. 7 by $8\frac{1}{4}$.

CCLVIII. *Jupiter and his Eagle* (or *Air*,*) on the clouds; a very fine free etching, successfully concluded, and which displays some anatomical proficiency, probably from Titian, but no mark of either painter or etcher. 14 by $12\frac{1}{2}$.

CCLIX. *A River God*, pressing out humidity from his paps; his urn also flowing near him; a man gathers fruit into his cloak, which a boy holds open, and a female is suckling a child; two trees, and a stump of one; a plain-lined sky, much like Julio Romano's manner, and I believe is from one of the stuccos at Mantua, in the Palace Tee. An etching, $7\frac{1}{2}$ by 10.

CCLX. *Fortitude and Justice*, with a Pillar; a circular print, with two female figures. Justice also holds

* Thus we saw, in the chambers of a tomb, exhibited by the indefatigable Belzoni, a vulture near Osiris grasping a feather, to represent air or ether.

a balance erected on a winged vase that leaks in drops from a mark in the centre. No mark. $7\frac{1}{2}$ diameter.

CCLXI. *Another circular Print*, where a youth flies for protection from a female, who has seized his garments, to an aged philosopher that points to the skies. *Franco Forma*. They seem Allegories from cielings, perhaps at Venice.

CCLXII. *A Draped Female* gathering apples from a tree, her foot on a book. No mark, but a well etched print. 9 by $5\frac{1}{4}$.

CCLXIII. *An Execution*; where are two men, a third holding a vessel full of fire to the sun behind. One of the men is strangely attached to a cross made of a rude tree; the other standing, holds a bar in his right hand, and seems with energy appealing to Heaven. No mark. $8\frac{1}{4}$ by $6\frac{1}{2}$.

CCLXIV. *Brutus condemning his two Sons*. They implore in vain the clemency of their father. Seven figures and a dog complete the group. The whole in a noble Hall of Justice, adorned with three emblematical statues; a view through the windows of a rock and buildings, in the style of Venetian architecture. *Brutus* sits beneath the statue of a young Bacchus, carrying a vase full of grapes. Probably from Titian. No mark, but perhaps a proof. 14 by $19\frac{1}{4}$.

CCLXV. *Constantine* offering the City to the Roman Pontiff. He kneels, and delivers a statue of Rome to the Pope, who is sitting under a canopy (in St. Peters, I think, for the sepulchre is there,) it is from Raffaele, a proof before the halberds were finished; a fine and noble composition, but full of errors in chronology.

Vasari, in his Life of Julio Romano, mentions this picture, and says, "we have Clement in the character of St. Silvestre, receiving from the emperor Constantine the city, and blessing him; in it he says are Julio's own portrait, and those of Count Castilione, Marcellus, Pontanus and others of that court. 15 by 22½."

CCLXVI. *The Bath of Mars and Venus*. A festival painted by Julio Romano, in the palace Tee, at Mantua. To the right hand Vulcan complaining. A proof before the mark. 43½ inches by 16.

SACRED SUBJECTS BY FRANCO.

CCLXVII. *Christ ascending from the Tomb*, with the labarum on his right hand: the guards waking astonished, are seven in number. The idea of the figure of the Christ seems taken from the Meleager: an etching. 5½ inches by 3½.

CCLXVIII. *The deposition of the Body of the Redeemer*. The body is reposed on the ground; the Maries and the disciple Joseph of Arimathea offering a model of the tomb;—the mother fainting: a hammer and crown of thorns on the foreground—a cave and rocks; *no tree*. The stem of the cross seen at a distance on Calvary. It is chiefly fine engraving, and some touches that look like the School of Marc Antonio, which leads one to think he had studied with Agustino and Marco. 5 by 3½.

CCLXIX. *Joseph and the Virgin with Jesus*. Joseph presents a bird; the infant has his foot on a sack, under which lies a stick; *no sky*; a slight free oblong etching: no mark, but undoubtedly his, perhaps from a drawing by *Bonasoni*. 5½ by 9½.

CCLXX. *The City of Venice.* An Angel sitting on a Lion in the clouds, and extending the spiked coronet of Venice. No mark. 6 by $7\frac{1}{4}$.

CCLXXI. *An Angel sitting on the Clouds,* and looking up to Heaven, the left hand behind the head: the single foot seen is extended. A design like Georgione.

CCLXXII. *An Angel flying downwards,* with arms extended backwards and forwards; no clouds, but a serene sky. $6\frac{1}{4}$ by $7\frac{1}{2}$.

CCLXXIII. *Three other Angels* flying downwards. They carry vases through the sky: three other vases appear at the bottom of the print: all these are free etchings in his fine point manner: this last only has a little of the graver. They are probably from some Volta in the Venetian halls. $7\frac{1}{2}$ by 7.

CCLXXIV. *The Adoration of the Shepherds.* A group of seven angels are chaunting above on a cloud in form resembling a festoon. This elegant composition much resembles Julio Bonasoni's adoration; the angels above composed like those in Raffaele's St. Cecilia: a free and beautiful thing: seven figures beside the Christ; an ox and an ass, as usual; from considering this etching one would think *Bonasoni* for once imitated this school, or they him. 9 by $6\frac{1}{2}$.

CCLXXV. *The Fall of Dagon.* A composition that seems a pasticcio from various fine studies; where again we find a figure on the fore-ground like the Meleager, which Michael Angelo converted into a Prometheus; thirty figures are seen, if we include the two angels on the pedestal surrounded with a glory and the figure in the bas-relievo.

The fragment of Dagon's figure lies on the ground in the middle, and there is a naked figure in front con-

templating them, sitting on a piece of drapery. No mark; the foreground except the shadows all white. $16\frac{1}{4}$ by $10\frac{1}{4}$.

CCLXXVI. *A Riposo*. The Virgin seated on a rock holding towards her head a bunch of flowers, St. John standing before her, and touching her shoulder; behind is a sleeping Christ seen in part only, and over him also Joseph sleeping on his crossed arms. *Franco Forma*. 10 by $7\frac{1}{4}$.

CCLXXVII. *A Holy Family*. Very decidedly like Titian. The Virgin is sitting on the ground under a rock, the Christ laying on his back on her lap, and embracing her head with both hands; St. John sits beneath a tree, with his cross of cane in his left hand; distant houses like Venetian buildings; a clear sky.

In this etching he has used a good deal of dotting between the lines, and the fore-ground is very much like Bonasoni—No mark. 10 by 14

CCLXXVIII. *The Virgin* is sitting under a curtain, taking the young child by the left hand, and pressing his head with her right, Joseph behind with a staff, on his feet; under inscribed *St. Maria Magior*, and *Franco Forma*: it is sweetly etched. 15 by 10.

CCLXXIX. *A Dead Christ*: his feet are extended towards the spectator, a crown of thorns near his right hand, behind are the two Maries, and Joseph of Arimathea; a clear sky: it seems from Titian, *B. F. V. F.* 13 by 11.

CCLXXX. *Jesus bearing his Cross*. He is fallen under it. Twenty-seven figures including great and small. The expression of compassion in some of the figures is well expressed. *B. F. V. F.* and *Franco formis*, 10 by 13. In this engraving we recognize a good deal of the

style of *Eneas Vicus*, in one of his four manners, who a little resembles Franco.

CCLXXXI. *The Meeting of Abraham and Melchizedeck*. Fourteen figures of men ; a mastiff bitch in the foreground ; an elephant and a lion on the second ground ; much out of proportion but well etched, as indeed all the plate is in a style like Titian's landscapes, free and vigorous, but a little too hardly bit by the aquafortis,—a youth kneeling on one knee offers presents on a tray. *Battista franco fecit*. 10½ by 16½.

CCLXXXII. *The Deluge*. A remarkable sky flickered with light ; wind oversetting a tree, the Ark floating, many antediluvians escaping to a rock, the foremost, a naked man standing on his toes to assist an invalid to escape, who is muffled up ; another on a higher ground receives her. *Battista franca invt.*—In Venetia in St. Fosca, probably where the picture is now.

CCLXXXIII. *St. Jerome*. A learned etching in fine point, with freedom ; his lion, a crucifix and book before him, a scroll in his hand ; the design undoubtedly Titian's. *Baptista Francius Venetus fecit*. 17½ by 11½.

CCLXXXIV. *The Entombing of the Saviour*. A good composition ; a figure holds part of the winding sheet in his teeth ; it has eleven large figures ; a crown of thorns and hammer in the foreground. *B. F. V. F.* In Venetia, *Giacomo Franco forma*.

CCLXXXV. *The Adoration of the Shepherds*. It is in the open air : there is a wattled basket-manger, in which the Bambino lies ; Joseph holds the ass by the halter, stooping by the ox ; there are sixteen figures, and above in the firmament there are six angels ; ruins near : marked *P. F. V. F.*, is a proof, and there is a

great deal of dotting in this delicate etching; probably a design by Titian, and I find several of the figures and actions that resemble those in the Fall of Dagon. $14\frac{1}{4}$ by 20.

In the retouched plate, dedicated to F. Maria Segni, with the arms, we have the *P. F. V. F.* changed to *B. F. V. F.* by a coarse graver.

CCLXXXVI. *The Wise Mens' Offering*, with the star above of great magnitude; eleven figures: a horse and a camel, ruined buildings behind; a tree very freely etched, on the right hand side of the spectator, issuing from behind a wall, on the lower part of which is a weak mark in the shadow. M. V. In this print I find a great deal of engraving like the scholars of Marc Antonio, but most of Marco di Ravenna, particularly about the horse. 12 by $17\frac{1}{4}$.

CCLXXXVII. *A Copy of the same*, has the star on the left, and no tree. This has still more of Marco's manner. Inscribed *Joa. Baptista de Cavallerius inci. Ant. Lafreri.*

CCLXXXVIII. *The Entombment of Christ*. Two disciples support the sacred remains: Mary is weeping: above, a scull lying at the foot of the cross. A large crown of thorns on the ground: a composition of great simplicity and breadth. *Battista franca inventor.—Franco forma.* 14 by $12\frac{1}{4}$.

CCLXXXIX. *Abraham offering up Isaac*. An Angel descends and interposes, taking the sword by the pommel; on the wood for the sacrifice there is a tree without leaves, and a piece of drapery on it; a ram on the left, and the whole resembles Titian's style of composition. $13\frac{3}{4}$ by $10\frac{1}{2}$.

CCXC. *The same subject varied*; designed by Baptista himself probably. Here the youth kneels on the ground, and the sword is seized by the upper part of the blade; fire burning on the altar, a ram sitting up with horns erect of great size. This is all engraving; the Angel he has etched separately. $14\frac{1}{2}$ by $10\frac{1}{2}$. No mark. He did wisely not to add his name after the other fine thing.

CCXCI. *Christ bound to a Pillar, and scourged* by five soldiers; one of whom holds him by the hair of his head, and strikes with a whip with tails; others use rods, or *fascies*; and one, a youth on the left of the print, has broken his at the handle: a crown of thorns on the right. No mark or number, but is said to have been his own design. $16\frac{1}{2}$ by 20.

CCXCII. *Christ disputing in the Temple*. Twenty figures, and the statue of an aged man draped. Jesus is speaking from a pedestal: a most elegant composition: and the Hall or Temple a fine piece of architecture. The management reminds me of Raffaello. A proof before the mark of the graver. $14\frac{1}{2}$ by $18\frac{1}{2}$.

CCXCIII. *The Miracle of the Manna*. Of this fine print there are two varieties. The first has thirty-three figures large or small; also three Camels. On the fore-ground three naked figures are near a vase, one of which in the corner rests on a long staff: there is a rock on the right hand, almost perpendicular, with a wood; and the whole is in his finest and most finished manner of etching, with seemingly not a touch of the graver. On the left five conical tents: *B. F. V. F.* right hand corner. 15 by $23\frac{3}{4}$.

The Second on the same plate, is in many parts finished by the graver, and the whole of the left hand corner to the spectator altered considerably; the three naked figures being erased, and four, partly draped ones, substituted: one, a female carrying a vase, is very elegant; another in front *lays down by a vase* with an ornamented handle; the head of a lion on it, is again a copy of the Meleager of the bas-relief of the Boar-hunt in the Capitol Museum, also adopted by many others. The figures inserted are all engraved, and exhibit a proof of the skill they possessed at that period of hammering out where corrections or alterations were to be made. *B. F. V. F.* right hand, 15 by 23 $\frac{3}{4}$.

CCXCV. *The Miracle of the Fountain in the Desert*. Twenty-eight figures, two camels, four oxen and a horse. Moses is on the left of the spectator in the corner; under his feet *B. F. V. F.* near the water. The whole of this composition I think must have originated with Titian, and is worthy of his stupendous pencil: there is so much freedom and character in it, that I am tempted to believe he etched it himself; the landscape at any rate must have been etched by his hand, as we have nothing of Franco's at all to compare to it, whilst it accords entirely with the glorious landscape known to have been from the hand of Titian, where a horse is led down to a gentleman by a groom, who is on the other side of a torrent, and on which we have inscribed *Titianus manu propria* :* it is strongly bit in, but a fine etching,

* This inscription is in the same style of letters as all those of *Franco formis*, so that they all probably came from the same workshop in Venice. 15 $\frac{3}{4}$. by 20 $\frac{1}{2}$.

and for force, and character of nature idealized, is scarcely to be matched.

CCXCVI. *The Resurrection of Lazarus*. A magnificent historical plate, of a large size, from two plates united after being printed separately, consisting of twenty eight figures, etched with great taste and delicacy ; and if it was from his own design, we must give him credit for no small share of talent as a composer. The Saviour steps forward in a simple but dignified attitude, so as to attract the subdued attention of both Martha and Mary, one of whom kneels behind the tomb at his feet : a half figure on the ground on the left of the plate, before whom is a scrip and staff, probably that of a mendicant. It is a proof before the graver's mark, *B. F. V. F.*

Note :—that for these great plates they must have used a very hard ground ; but the surprising thing is the evenness of the strokes of the needle of the etcher, by which means a tone is attained equal to engraving ; and I doubt if any artist of this day could execute so large an etching so evenly and so freely ; it was, I apprehend, the entire result of the mode in which drawing was taught at that time, pen and ink being the esteemed instrument, or a silver stile on a block of polished wood powdered with bone ashes ; the graver in this print seems to have been scarcely resorted to, and the effect, consequently, is not forcible, but the labour must have been considerably diminished. $18\frac{1}{2}$ by $34\frac{1}{4}$.

CCXCVII. *A Roman General* seated on a Lectisternum receiving Captives. Arms piled behind him, his foot on a helmet, his baton in his right hand, or his sceptre ; a flying Victory is descending to crown him, an attendant guard behind : before him kneel two men,

imploring mercy for a prisoner, whom a soldier drags along by the hair, his arms being bound behind ; another military figure pushing him on, and two figures, an old and a young one, offering vases as by way of ransom : perhaps some act of Roman clemency. It is from an etching, a proof before the sky was engraved ; a folio lengthways. $10\frac{1}{2}$ by 15.

CCXCVIII. *Five Roman Senators in a forum.* Two elegant females and a child, whom one leads, are below at the bar ; an orator seems engaged in their defence ; another conducts a second ; both seem retiring. $6\frac{1}{2}$ by $4\frac{1}{4}$.

CCXCIX. *Hercules and Hydra* ; differing from a former one. He is clothed with his lion's skin, the face of which covers his forehead ; the club in his right hand, his left folded in the skin, and not visible. A proof before any mark. 9 by $12\frac{1}{4}$.

CCC. *St. Peter curing the Lame Mendicant*, at the beautiful gate ; a long folio. $16\frac{1}{4}$ by 10. No mark, but decidedly his.

CCCI. *Chiron, or Sylvanus*, teaching the young Ascanius to play on the zampogna, from a fine statue which I remember in the Ludovisi gardens in Rome. He sits on a lion's skin, his club is by his side, guiding the youth's head with one hand to the mouths of the reeds, and with the other placing his left hand properly on them. Inscribed beneath, *Romæ ab antiquo in hortis Fredrica Cardinalis Caesij*. 14 by 10 ; and it is a proof how little Cardinals regarded such indecent nudities in Rome, or Ladies in Venice.

For a few more, see the Catalogues.

NICHOLAS BEATRICET,

Born in Lorraine about 1500 ; worked at Rome from 1532 till 1552, twenty years, where it is said he studied under *Augustino* the Venetian, but if so, with little profit, being almost always an incorrect draughtsman, a coarse engraver, and not one of all his different styles approaching to a fixed manner of execution : he seems to have been a mere mechanical engraver.

The chief value of his numerous bad prints is their being the channel of conveying to posterity some celebrated frescos of Michael Angelo, particularly his paintings in the Paolina chapel at St. Peter's, and a few singular capriccios of esteemed old masters, now perhaps destroyed. With Venusti's copies of Michael Angelo he seems to have been well acquainted, but his taste was very bad in executing them. His first manner, had he followed it, would have led to something good at last ; and he seemed to think so himself, by marking his initials on one of his prints, on a shell held in the hand of one of the principal figures in the design ; but when he aimed at what was afterwards called the broad style of engraving, the only object of which probably was to spare time by lessening the number of strokes, he lost his way, grew worse, and was reduced to fill up his vacancies with dots or short hatchings, one of the miserable expedients that almost *all bold engravers have been reduced to at last* : from this error, at length originated a more modern style, at once purely mechanical and hard, a style that wounds all tasteful feelings, and even in the hands of Augustino Carrachè afforded no pleasure when compared with Marc Antonio and

Bonasoni ; whose art was to make us forget the means by which they pleased, and look only to the designs. In Goltzius and his mad followers, with which the world was soon disgusted, this vicious display of the power of the graver was exposed to ridicule : we submitted to be amused and surprised awhile with it in *Wille*, till the French schools so surfeited us, that even *Bartolozzi*, who managed it best, was obliged to soften down even his charming works by a careful mixture of etching ; but it seized again on the modern French school, where, on the imperial print of *Napoleon in his full robes*, all appears brassy, hard, and cutting ; overloaded with ornaments even to the frame of the picture, and all sustained by *clear cutting* ; a style that must decline whenever a great taste revives, and engravers are compelled to be fine draughtsmen, and to adopt delicate execution and effect.

CCCII. *One of the Figures* of the Martyrdom of St. Paul of Michael Angelo ; indeed the principal one : an old man with his arms folded and looking down, while he is stepping towards the spectator ; on his head a Phrygian bonnet ; a study without any back ground, or even a base to stand on (a proof of the bad taste we have been speaking of) ; the drawing, although from so decidedly fine a figure, is feeble and laboured, and shews that Beatricet could not feel his subject. No monogram, but his stroke and dotting. 16 by 7.

CCCIII. *The Annunciation* ; from Michael Angelo ; where the Virgin is standing on the steps of her private altar or little pulpit, which usually contained a recess for books, and cushions to kneel on : behind her a four-post bedstead elevated on a step (a fashion imported

into Florence from Germany, and long after introduced into England, I believe, with its tester and ornamental fringes and valance). The Angel stands on a quadrated pavement before a door that looks to the country, and is speaking, holding up the index finger of his left hand very awkwardly; the squares of the pavement filled up with vile dottings. The drapery pretty well followed, but the extremities of the figures are miserably bad; beneath he has engraved in capitals, *M. Angelus invent. N. Beatricius Lotharingus, incidit et Formis, Exc.* The picture was once in the Church of St. John de Lateran, at Rome, in the Sacristy. 17 by 12.

CCCIV. *The Conversion of St. Paul*, from the fresco of Michael Angelo, in the Cappella Paolina in St. Peter's; a truly noble work, now much obscured indeed by the smoke of lamps, but otherwise in good preservation, for it might easily be cleaned, as I know by experiment on a small scale, getting on the cornice by means of a ladder which I procured from the sacristan when at Rome in 1790; for I found the smoke had not penetrated, and was easily removed by any detergent; the worst injury being the nail-holes made to hang up lamps on the saint's festival; but even those might be concealed, could the illumination with wax candles be relinquished.

This large print has somewhat better drawing in it than is usual in *Beatrice's* prints; but after all it is a servile labour; we see however by it, what motion Michael Angelo could impart to his figures, by that of the page and the apostle's horse, which even in this mediocre engraving is communicated to us.

It has been the fashion to find fault with this picture

and the Martyrdom of St. Paul also, both in the same chapel; as if the great Florentine Giant had been exhausted in his old age; but I can assure his admirers, that if fine and expressive action, grandeur of contour, motion miraculously expressed, and character of feeling in the countenances, are what we ought to expect from him, they will all be found here in great perfection, by those who will be at the trouble to inspect them more nearly, as I have done; and I even doubt if his cartoon at Florence excelled them.

Had it been the fortune of this great artist to have found, as Raffaele did, a good engraver, we should never have passed so unjust a judgment.

The weakness of this print is excessive, and may be seen even in the blade of the Saint's sword; but still there is a general idea of the composition, and actual merit in parts, although the whole is deficient in drawing. The country is arid and without a shrub, and the gates of Damascus, with its walls and towers, are seen in the distance.

I remarked that none of the angels that accompany the deified Saviour in the clouds are winged, which Michael Angelo always avoided: some are draped, some not, but all are males except one, and mostly of full growth. On the right hand corner is inscribed, *Ex Typis. Ant. Salamanca*; next, *Mich. Ang. pinxit in Vaticano*; to the left on a stone this engraver's proper monogram.* 17 by 21 $\frac{1}{4}$. All it wants is cleaning with common soap and water.

CCCV. *Combat of Reason and Love*. Another of his large prints, in a much earlier style, and more resem-

* See Plate III. No. 7.

bling the Old School. This most singular subject has been named as above by Huber, and consists of seventeen figures:—On the left, Apollo, Jupiter, Saturn, Hercules, Mercury, Diana, and Juno, sitting. On the right, Cupid is aiming at Jupiter, assisted by Venus; two females reposing are spectators, whilst Vulcan and his assistants are forging darts on his anvil, and two allegorical figures (perhaps the Earth and metals) are placed below, one of whom holds a shell with the Monogram *N. B. F.* on it; on the opposite side a figure with his eyes closed, that might represent a mountain with his hand touching the skies; above, on the clouds, is a female holding in her right hand a flaming lamp, whose base is a human heart; behind her fire issues from a long trumpet, over a rotund-temple, crowned with a group of Venus and Cupid, behind which is the palace of Vulcan; a great gulph parts the combatants, perhaps the forked head of Parnassus. There are parts of this strange composition interesting, on account of the attitudes; it is inscribed, *Baccius, Brandin. inven.* for *Baccio Baldini*, who worked with and from Fineguerra, the Florentine goldsmith.

The print with the monogram on the shell is very rare, and unknown to Bartsch, it seems. To assist the curious at an explanation, I insert here the verses under it,

En ratio dia en hominum aerumnosa Cupido
Arbitrio pugnant, mens, generosa tuo.

Tu vero hinc lucem factis pretendis; honestis
Illine obscura nube profana tegis.

Si vincat ratio, cum sole micabat in astris,
Si Venus interris gloria fumus erit.

Z Z

Discite mortales tam prestant nubibus astra
 Quam ratio ignavis, sancta cupidinibus.

For the remainder of his works we must be guided by their marks, for even *Heineken* has confounded him with the artist of B. on the die; and I must own I collected few of these prints, being always grieved to see the finest draughtsman in the world engraved chiefly by the worst designer of the Roman School.

LEON DARIS, OR DAVEN.

Called by some *Leon Daven* or *Louis d'Avesne*, who was said to be born about 1500; of whom we collect but little, except that he worked at Rome, at Florence, and afterwards in France, from Primaticcio. He altered once or twice his styles, but I own I see nothing so remarkable in them as *M. Huber* does. *M. Heineken* takes his name from the print of Venus bandaging the eyes of Cupid, inscribed, *Leo Daris. fe. Romæ. Sup. perm*; which shews that the Popes then laid an imprimatur on prints.

To his labours in etching we are greatly indebted for having preserved the fine frescos of Primaticcio at Fontainebleau, now either obliterated or papered, or perhaps whitewashed over, as I found on the staircase, in 1792, had been done by order of the King's aunts, who objected to the nudities in the apartments which they had long occupied in less scrupulous times; and had caused them to be covered with paper strained on canvas, so as not to touch the wall by two inches. In searching about for some remains of these works, I enlarged a fracture of the paper on the staircase, so as to

disclose the paintings behind, and communicated my observation to the keeper of the prints, M. Joli, who undertook to have them uncovered; being rejoiced at the discovery of at least a part of these celebrated embellishments.

CCCVI. *A young Female draped*, who sits on a stone marked 1540, pointing at some object out of the canvas; two children sit on a cushion, under a canopy; to her left hand a window opens upon a square tower and pyramid; under the window MR. L. D. (Mon. 8, pl. iii.), not NR as Huber has it. This trifle is in a free style of engraving, sketchy, but decided, and resembles Primaticcio's style. $6\frac{1}{2}$ by $4\frac{1}{4}$.

CCCVII. *Titian's Venus Sleeping*; a little different in the accompaniments, viz. the landscape, cities, a tall tree, and two naked figures; a very different manner of etching from the last, coarse, and made out by dotting. $7\frac{1}{2}$ by $4\frac{1}{4}$.

CCCVIII. *Jupiter Pluvius*, with Mercury behind. His aspect is benignant, and a youth is pointing to the exhausted urns of the River gods; six of whom lie around him in fine attitudes. A semicircular print; probably one of the arches over the window at Fontainebleau. No Monogram, but his decidedly; perhaps a proof. 17 by $9\frac{1}{4}$.

CCCIX. *Psyche and the Eagle*. Another semicircle, its pendant, where the Eagle assists Psyche to avoid the Dragons who guard the fountain whence she is condemned to draw water. A free and fine etching, marked at the left-hand corner *Julius inventor*, on the right L. D. on the tablet. $15\frac{1}{2}$ by 8.

CCCX. *Danae*, an oval, where an aged female with

a vase, and two Cupids appear behind ; a pillared hall, and shower of gold falling from a cloud ; her right hand reposes on a cushion, her left elevates her drapery to receive the bribe. $11\frac{1}{2}$ by $8\frac{1}{4}$.

CCCXI. *The Triumph of Love*. A species of marriage festival, probably from Julio Romano, to celebrate the loves of some laurelled crowned hero, who is seated under a tree, embracing and embraced by a female, whose action is double : over their heads a female strikes the cymbals ; a man and woman on each side play on large lyres ; another seems to chaunt some hymn, and in front two youths and two females dance ; above, Cupid is aiming an arrow at the lovers : a rather slight etching, but free ; the landscape the worst. $15\frac{1}{4}$ by 11.

GEORGE PENCZ, (*A Scholar of Marc Antonio*.)

CCCXII. *Storming of a City*, probably Carthage ; a print I must be excused for inserting among the Italian School here, as he in this instance has rivalled his master, Marc Antonio, in a manner that might have excited his jealousy, if he has not here been honoured with his assistance ; for if the hair of the figure carrying the ladder was not his, then we shall be compelled to own that *George Pencz or Penns, may have been the engraver of many of those prints which Marc Antonio published whilst he was his scholar*. On a shield in front is inscribed : *Georgius Pencz, Pictor Nurnburg, Faciebat. Anno MDXIXXXIX.* and *G. R.* on a stone, for Julio Romano. 22 by $16\frac{1}{2}$

LUCAS PENNIS,

Born at Florence about 1500, the brother of *Francis Pennis*, called *Il Fattore*, or the workman, or factor ; of whom *Huber* says, that he attended the School of *Raffaello*, but finished his studies under *Perino del Vaga* ; and that he painted with success historical subjects. After working at Genoa and Lucca, he visited a great part of Italy, from whence he passed over to England, and was employed by Henry the Eighth ; from whence returning he worked at Fontainebleau ; and on his retirement to Italy it is said he first attempted etching on copper, in which he so well succeeded. He is also reported to have executed prints in chiaro scuro on wood. *Martin Rota*, *G. Ghisi*, *P. Galle*, and many others gave prints from his designs ; he also engraved his own compositions ; and the generality of his prints are from *Rosso* and *Primaticcio*. *Huber* speaks of seven engravings of his, but mentions none as marked: the best known is *Penelope with her women*, in folio. I give this from others.

GIOSEFFO PORTA.

Called *Salviati*, from his master *Veneziano*, because he married in Venice ; and *Garfagnana* from his birth-place, Castel Nuovo della Garfagnana, in the year 1535. His first studies were at Rome, afterwards at Venice ; where he fixed himself, working in oil, but mostly in fresco, and uniting the Roman to the Venetian style, being engaged in churches, halls and palaces ; so that his fame having reached the ears of Pope Pius IV., he employed him to paint in the *Sala Regia* the Emperor

Frederick I. kissing the foot of Alexander III., for which he obtained 1000 gold crowns.

On his return to Venice he painted, wrote, and designed various mathematical figures, which it was his intention to engrave and publish; but death intervening, his papers were all burnt by his own orders, being only fifty years of age when he died. *Ridolfi, Part. I. fol. 221.*

That he was a fine draughtsman there can be no doubt. *Huber* adds to this information, that his colouring was greyish, but had not a bad effect; that he had a good taste in composition; and that his heads were very characteristic, but mannered in the muscular expression.

Papillon considers him as a wood engraver of great merit, and says he has seen half a score of his prints in the collection of *M. Villayer*; they were Prophets and Sybils, a Psyche discovering Cupid when sleeping, and a Chemist in his laboratory, a print of 10 inches by 16; and that he had one by him finely engraved—a Crucifixion, with the Virgin, Magdalen, and St. John, near whose feet is a board, on which is engraved, *Joseph Salviati*, and where the excellence of the design corresponds with that of the engraver. See *Papillon*, tom. i, p. 137.

To this quotation *Huber* adds, that these praises are not exaggerated, for he possesses one that entirely corresponds with the character here given, viz.

An Academy of Sciences and Arts, a beautiful composition, inscribed *Joseph Porta. Grafaginus f.* a small folio.

Zucci and other Venetians have given us other designs

of this master, and *Pierre Tange* has engraved a Dead Christ by him for the Dresden Gallery.

The question remains whether, he being the acknowledged author of the fine portrait of *Marcolini de Forli*, on the frontispiece of the *Giardino del Pensieri*, first published in 1540, in folio, and from which I write, was not also likely to have furnished many of the designs in company with Titian, Perino, and even Marcolini himself, to whose account I fear we must place the inferior ones, such as the Poverty, &c. for we cannot well allow that what *Apostolo Zeno* says of their being *from his own fancy and invention*, to be taken literally, but only that he (Marcolini) suggested this improvement of the *Libro della Sorte*, or Book of Fortune, first composed by *Lorenzo Spirito of Peruzia*, and printed in Brixia (Brescia) by *Boninum de Bononis*, in 1484, in folio, and which in another edition printed at Bologna by *Guistinio di Eriberea*, in 1508, was called the *Libra di Ventura*.

FRANCESCO MARCOLINI,

Printer, engraver on wood, and architect, born at Forli, in 1500, and established at Venice in 1540; of which date we have his *Giardino di Pensieri*, embellished with fine wood engravings after *Guisepppe Porta*, otherwise called *Salviati*. And as an architect, he executed a plan for a bridge at Murano, which the celebrated *Sansovino* approved. (See *Sansovino*, *Lettere Sulla Pittura*, &c. Tom. iii. p. 98); and *Apostolo Zeno* confirms this in a Note, vol. ii. page 189, 1753; where he speaks

of him also as a designer of eminence, and quotes *Bru-santino's Angelica*, Canto xxix. page 304, who says:

——— Onde Murano
Guarda Vinegia, credo dei divini,
Che fece con ingenio sopraumano
L'ingenioso *Francesco Marcolini*.

See more about him in *Paulo Bonoli*, in his *History of Forli*, the Country of Marcolini, L. xi. p. 230.

His engravings, I believe, were chiefly confined to Book Prints; and hence we are to attribute the little notice taken of him by the writers on engraving. That he was a man of genius and talents we may credit, since we learn that he was *a friend of Titian* and *P. Aretine*, as his letters inform us; but with respect to the ninety-four wood-cuts, annexed to the book called the *Giardino di Pensieri*, attributed to Salviati, I think there is great internal evidence that many of them were by other hands; and I have no hesitation in attributing the following to Titian, on blocks of about three inches square: viz. Vanity, Industry, Punishment, Exile, Nature, Nobility, Ignorance, Melancholy, Sterility, Despair, Envy, Pertinacity, Falsehood, Discord, Fear, Peace, Chance, Fate, Disgrace, Theft. The rest by various hands, one of which, *Knowledge*, seems to be by *Perino del Vaga*; in all they are fifty, and followed by representations of philosophers, fifty also in number. Six are repetitions, and seem more like the inventions of *Primaticcio* than any other master, but may be by *Salviati*, some of which are noble inventions, and all respectable designs. Of this work and its

wood cuts, *Vasari*, in the first volume of his third part, Giunta Edition, 1568, page 309, says, "Who can behold without astonishment the works of *Francesco Marcolini of Forli*, who, beside others, printed the *Giardino di Pensieri* in wood cuts, with a frontispiece representing an astrological sphere, and *his own Portrait by Giuseppe Porta*, (hence the idea probably of the whole being his) where are representations of Fate, Envy, Misfortune, &c. which were considered as beautiful." Probably he might be wood engraver to some of Doni's whimsical productions, and many fine portraits scattered among the Italian authors; but never having, that I know of, affixed any mark or name, it will be difficult to ascertain what are his. One only print I have of any size and separately published, that so entirely resembles his style, and that I have placed among my Collection, now at the Academy, viz.

CCCXIII. *Rinaldo and Armida* reposing near a forest; his arms on the ground; his page unharnessing his horse; by some thought to be *Titian's* design; by all admired! 16 $\frac{1}{4}$ by 9 $\frac{1}{2}$.

As this work is exceedingly scarce, I subjoin a short account of it from my own copy.

Giardino di Pensieri.

1. *Fato*. An old man kneeling, in a landscape; a star over his head, and his body connected with the skies by a chain that ascends and descends.

2. *Fama*. A draped female, winged, walking to the left, and blowing mightily a trumpet, which she holds by both hands; her drapery and flesh full of eyes and ears.

3. *Vanita*. A female sitting and admiring herself in a circular hand mirror, with a box and vases of cosmetics: she is in the act of bleaching her hair in the sun, by *spreading it over a board in a circle, an operation well described in Titian's Venetian dresses*. There is little doubt of this being also by *Titian*.

4. *Beneficio*. An author presenting a book to a sovereign, and receiving a chain of gold: three counsellors behind.

5. *Diffetto*. A grand but miserable cripple on crutches, and with bent spine.

6. *Virileta*. A bold female, draped, riding a lion; a club in her right hand, with which she menaces the sun. The lion has a collar: she goes towards the right hand.

7. *Parchè*; under is written *Gloto, Lachesis, Atropos*; the foremost who spins, reposes on the ground; the others stand.

8. *Tempo*. Time, a draped figure, is measuring a terrestrial globe, sitting under a tree; his hour-glass right hand corner.

9. *Industria*. An elegantly drawn female, gracefully working with the needle, evidently by *Titian*; and from the mask, bas-relievo, and torso and vase, at her feet, we may conjecture one connected with his art.

10. *Ricchezza*. A female richly dressed, with crowns at her feet, carried by four men on a platform; they walk to the left.

11. *Verita*.

12. *Infingardo*. The idle groom is reposing on his mattress, and currying his horse by means of a brush or comb fastened to a long stick: it seems from some German design.

13. *Fraude*. An old man caressing a young female, who is stealing his purse at the same time ; A Term of Priapus, and vase right hand : style of *Perino del Vaga*.

14. *Fortuna*. She sits on a globe, blindfolded ; a crowd to the right, who blame or approve. An ill done thing.

15. *Sapere*. A naked figure of a bearded man, who is dragging a body by the hair of the head into a boat from the shore ; a mask, and a man in torment, a child, &c. the boat's head in the right corner. Like *Perino*.

16. *Destino*. Here we have the poet killed by the fall of the tortoise ; and the peasant who is digging, crowned by Fortune. A free and fine design : like *Micarino*.

17. *Punitio*. An aged female sitting and holding a flagellum in her right hand, whilst she threatens with her left a boy, who hides himself at the entrance. A fine thing, full of grandeur and repose, and worthy of *Titian*, whose design I cannot doubt it is.

18. *Esilio*. A pilgrim marching to the right ; on his left hand a hooded hawk ; in his right his staff. Full of motion, and truly *Titianish* in his freest manner.

19. *Poverta*. A miserable aged female, whose left hand grasps the earth, and right hand is lifted up, winged ; two children cry for food. A poor thing ; ill done.

20. *Natura*. A young female, who walking to the right, sheds milk from both her breasts in fountains ; a group of bodies on the earth. Perfectly like *Titian*.

21. *Nobilita*. A female drawn by men in a car to the right ; she holds a crown nobly in her left hand.

22. *Ignorantia*. She sits in a most noble and composed

attitude, on a marble chair, on which there is a bas-relievo of a man watering an ass, and hieroglyphicks above. She has attached to her head an enormous pair of asses ears, and her feet are clawed. *Titian* is seen in this invention plainly.

23. *L'Otio*. A glutton with a bald head, which rests on his left arm, addressing a dog. A freely drawn thing.

24. *Desiderio*. A young man desiring to reach fruit that is out of his grasp; a wood, and two men in the distance. *Titian*, very likely.

25. *Honore*. A warrior carried on men's shoulders fully armed, and in an ornamented chair. Seems like *Perino*.

26. *Maninconia*. A weeping woman, who sits on a rock in the midst of the sea; a well composed figure, like *Titian's* style; two ships to the left, on the horizon.

27. *Vittoria*. She is drawn by two horses in a car loaded with spoils; a crowded landscape; and seems like *Cesare Vecellio's* designs; *petite*.

28. *Penitentia*. A graceful figure weeping among ruins. I cannot guess the author.

29. *Sterilita*. An aged female riding a mule, to the right; Winter. Masterly; and composed like *Titian*.

30. *Disperatione*. A female going to suspend herself to a tree, over a branch of which she has thrown her left leg, leaning back; tree to the left. A masterly sketch. *Titian*, probably.

31. *Insidia*. A young woman catching craw-fish in a net; a leopard near her and bird's nets behind, left hand. *Titian*, no doubt.

32. *Pertinace*. A man who holds a dagger over a fallen female, on whom he has set his foot, while she

obstinately makes the *fiegi*, with both hands held up in defiance of him. Like *Perino*.

33. *Menzogna*. A beautiful young female erect with an air of candour, but the back of whose head is a mask of an aged man; corn reaping to the right. *Titian*.

34. *Peccato*. Two sinners frightened at thunder, under a canopy. A good idea, but ill drawn.

35. *Matrimonio*. A young man standing in front, bound hand and foot; a yoke lying on the right: he looks dejected, and in his hand holds the fatal ring. Landscape and trees minutely finished, and fine, but cut up like those of *Cesare Vicellio*.

36. *Discordia*. A young female, front view; a flaming vase in one hand, and a pair of bellows in the other. A fine and truly masterly design by *Titian*.

37. *Timore*. A young man flying from a hare or rabbit; two little figures running in the background. Exquisite action. *Titian*.

38. *Pace*. A graceful female in a four-wheeled car, drawn by two lambs over warlike instruments; moving to the right.

39. *Caso*. The peasant who ploughs up a pot of coins, while an adder bites his horse's feet: they plough to the left. Both drawing and expression able, and like *Titian*.

40. *Sorti*. She holds a crown in her right hand, and a halter in the other, and stands in the middle, full front. Free; fine design: like *Titian's*.

41. *Consiglio*. Three men ask advice of a magistrate, seated beneath a canopy, who holds open a book, in which is written "Dum tempus habemus operemur bonum." Design like *Perino del Vaga*.

42. *Disgratia*. A man precipitated from a broken balcony. Inimitably expressed. Probably *Titian*.

43. *Corruttella*. An aged female seducing a young one, by offering a vase and a letter. An ill drawn thing.

44. *Furto*. A naked thief, with a wolf at his side, picking a cock. Like *Micarino's* style.

45. *Odio*. A female horned, and an aged monster rattling a chain; flames behind, and some animal's head to the right. A fine design.

46. *Servitu*. A female slave; chains on her hands and feet, walking to the right; free action and expression. *Titian*.

47. *Occasione*, elevated on a rolling stone, with winged feet, and driven by the wind: in the right hand a vase, in her left a roll.

48. *Calamita*. A half naked aged female, kneeling under a broken shed; a broken bowl on the left.

49. *Dolore*, which should have followed No. 16. A naked man tearing his hair, as he sits on some drapery by the sea side, having been wrecked; the ship on the right side.

50. *Virtu* (should follow *Destino*.) A female sitting on a rock, full front, and with a number of books at her right hand, a phenix on right hand. Like *Cesare Vicellio*.

Next follow the fifty Philosophers,* who are placed as head pieces to the answers to the Questions.

1. *Thalete*. He is leaning on a rock on the left, and points with his left to two men dividing the river Halys for Croesus, with nets. A poor design.

* I have preserved the Italian orthography in the names. Ed.

2. *Solone*. Shewing a king enthroned; the actions of birds. A city.

3. *Chilone* expiring with joy at the return of his son armed and victorious from the games. Full of original expression, and good design.

4. *Pittaco*, pointing to children at tops, who answered to his question, Chuse your equal?

5. *Biante*, sitting on the left before Priene besieged, and sending two fat loaded mules out that they might think they had no want.

6. *Periandro* killing his pregnant wife through jealousy, by trampling on her bosom.

7. *Epimenide*, sleeping 57 years in the cave of the nymphs, when searching for his ewe. On the left returning aged, when his brothers knows him not.

8. *Anacharsis*, wounded by an arrow by his brother, for privately worshipping Cybele.

9. *Phericide*, sitting on the shores of the sea, reasoning with the people; a ship on the right going down.

10. *Socrate*, sitting on the earth and taking the poisoned cup before him; emblems of sculpture and music; sculpture tools on his left.

11. *Aristippo*.

12. *Theodoro*.

13. *Stilpon*.

14. *Menedemo*, drawing a figure on the sands.

15. *Plato*, consuming his laurels on a fire made of books.

16. *Spevsippo*, plunging a man into a well.

17. *Crysippo*, laughing at an ass eating figs.

18. *Eraclitus*, teaching children by dice.

19. *Senocrate*, refusing the embraces of Phryne even when intoxicated.

20. *Arcesilao*, feeding a dragon.
21. *Aristotile*, perusing and surrounded by manuscripts. A noble design.
22. *Demetrio*, stung on the heel by an adder while reposing.
23. *Eraclide*, refusing the presents of *Darius*, King of Persia.
24. *Antistene*.
25. *Crate*, commanding his wealth to be thrown into the sea.
26. *Zeno*, when *Orates* breaks the pot of lentils that *Zeno* was ashamed to carry through the *Ceramicus*.
27. *Cleante*, working with the hoe, and drawing water.
28. *Pithagora*, his mathematical discoveries, and as cock of *Mycele*.
29. *Empedocle*.
30. *Eudoxo*.
31. *Democrito*.
32. *Protagora*.
33. *Anasario*.
34. *Euriloco*.
35. *Pirone*, washing and combing his sons, as indifferent to all arts.
36. *Epicuro*, drinking from a cup, a vase before him ; the vulgar idea of his philosophy.
37. *Mison*, wisely repairing his plough before it was wanted.
38. *Anaxamandio*.
39. *Anaxagora*, predicting that a stone should fall from the sun. (An æreolite probably.)
40. *Zenophon*, digging the earth.
41. *Eschino*.

42. *Simion*, writing on skin.
43. *Polomone*.
44. *Cebete*; a repetition of the teaching children with the dies.
45. *Cleobolo*; a repetition of the Anacharsis.
46. *Chrono*; a repetition.
47. *Euclide*; a repetition.
48. *Clitomaco*; a repetition.
49. *Diogene*; a repetition.
50. *Momino*; a repetition.

Such as I comprehended the object of, I have endeavoured to explain; the rest I leave to better readers.

None of these have either mark of designer or engraver, neither do I know of any mark of *Marcolini de Forlì*; what we learn of him is chiefly from *Sanso-vino, Lettere sulla Pittura*, &c. t. iii. page 98; and I rather think he had only the merit of cutting them, which nothing can surpass for freedom and taste. It has been said of him that he was a good architect, and that he gave the design for the bridge to Murano. At any rate he was a man of genius, if we may credit *P. Aretine*, whose friend he was, as well as that of *Titian*, the Venetian.

BAPTISTA VICENTINO,

a painter, and engraver in aquafortis, born about 1500, and who, according to *Vasari*, in his life of *Marc Antonio Raimondi*, engraved conjointly with *Baptista del Moro*, fifty pieces of *Landscapes with Ruins*.

Joseph Strutt speaks of *Andrew Vicentino*, a Venetian, his contemporary, who, according to the *Abcedario*, I find was a scholar of *Palma, jun.* who painted some

immensely large pictures in the Hall of Scrutiny of the grand council at Venice ; and *Florent le Compté* says he engraved *the Entrance of Henry the Third into Venice*. Of his works as an engraver I know nothing more ; and for *Baptista's* reputed prints I must refer to the other writers. We now proceed to the *Mantuan Artists*.

JOSEPH BAPTISTA GHISI, BERTANO,

or *Britano*, called the Mantuan, as head of that school, who was both painter, architect, sculptor and engraver, born at Mantua about 1500, and who worked in several cities in Italy. He was the eldest of the ingenious family of the *Ghisi*, all of whom took their names from *Mantua*. *Vasari* reports him to have been a scholar of *Julio Romano* ; but there is no certainty of whom he acquired the art of engraving. *Huber* thought he most resembled Marc Antonio ; but his style of composition closely follows his supposed master and the antique basso-relievos. His figures are well proportioned, their actions just, and well understood, if we may make our decision from his great plate of the landing of the Greeks at Troy.

Bartsch enumerates 20 prints of his, of which 13 are marked from 1536 to 1540. See Bartsch. I give only the following, as I never had another.

CCCXIV. *The Trojans repelling the Greeks*, or *The Disembarkation of the Greeks at Troy*. Neptune has quitted his car and sea-horses, and is, in person, fighting with sword and shield in a style truly heroic. The vessels and warriors are loaded with ornaments, which was indeed the great fault of his school, with the

exception of *Diana Mantuana*, who probably was not so well acquainted with the military columns, and was herself no great inventor. But as to his skill as an engraver, we cannot reason from the print which I possessed, which is a worn down modern impression: it is dated 1538, *J. B. Mantuanus Sculptor.* 22 $\frac{1}{2}$ by 16.

This is the finest of all his works; for the remainder see other writers.

GEORGIO GHISI, MANTUANUS,

of whom we know but little with certainty, but his engravings are marked from 1540 to 1578; so that supposing him to have engraved at 20 years of age, we may date his birth about 1520. He engraved, it is thought, from several of his own designs, and etched many plates from *Julio Romano*, whose style he evidently affected in design, but did not improve on it, even when copying. His prints most resemble the author of the *B* on the die, and we owe to him the rescuing several of the now lost designs on the bath at the palace Tee, at Mantua. He was very unequal in his execution, and knew little of effect. Bartsch gives him 71 prints.

In my collection at the Royal Academy are some of his best: his great fault was too much *pacas* in his lights, too much ornament, and a want of judgment in the adaptation of his lines; being much less antique in his compositions than his father.

CCCXV. *Sinon passing the Scamander*, to betray the Trojans: his eyes bandaged. He is received by a body of armed Greeks, the chiefs in council. The horse above entering the city. On the left on the rock, in

shadow, is inscribed *Georgius Mantuanus fecit*. It is from the design of his supposed father *J. B. Mantuanus*. 19 by 14.

CCCXVI. *The Greeks entering Troy*. Eneas is escaping with his father Anchises, his son, and his household gods; Venus affording him the protection of a cloud; Hercules aiding on the left. *J. B. Mantuanus*. in. *Georgius Mantuanus fecit*. 19 by 14.

CCCXVII. *The death of Procris*, where she reposes in the lap of Cephalus, after he has wounded her with the arrow, which Cupid is exhibiting to the Sylvan deities, who are assembling in haste to mourn his misfortune. A sort of pastoral and poetic composition, where are 16 figures, and Apollo personified in the horizon, ascending in his car; above, in the sky, inscribed

Procrin Erithrei Regis Atheniensium filia
Et Cephalis uxor, ab eodem viro inscio occisa.

Ovid, VII. Transformationum.

below *Julius Romanus inventor*. (Mon. 9, pl. iii.) 22½ by 15½.

CCCXVIII. *Neptune standing on the waves*, with a marine horse on each side, on the tail of one of which he lays his hand; his left embraces the fork of his trident. No Monogram. 9½ by 6.

CCCXIX. *Triton, his son by Amphitrite*, sounding his conch. Two marine deities below, one of whom bears a trident. No mark. 9 by 6.

CCCXX. *Venus, Vulcan, and three Amorini*. They are sitting on a grand couch under a canopy; Cupid is in a graceful attitude, having just discharged an arrow. Another is kneeling on one knee to string his bow; the third lifts up the curtain, behind which is Venus on a

pallet, in perspective, nearly square and *round handled*, like that of *Marc Antonio*; and his monogram of *G. M. F.* 11 by 8.

CCCXXI. *The Rape of Lucretia*. From *Julio Romano*. Tarquin is placing his hand over her face to prevent her cries from being heard; and, with his sword, to intimidate her, is pointing to the slave who enters with a torch. The intention of the composition is good for so difficult a subject; but Lucretia is a sad disproportioned figure of the lowest order of Trasteverini. A gross model. $8\frac{1}{2}$ by 12.

CCCXXII. *A Female sitting pensive in a boat*; a man is entering from the land, bearing carefully a young child. A stump of a tree left hand. The design, *Julio Romano*. Bartsch calls it the Mother of Moses, or perhaps Acrisius exposing his daughter Danae and the young Perseus. $5\frac{1}{2}$ by $7\frac{1}{2}$.

CCCXXIII. *Silenus sleeping*, before a table with refreshments; a vase empty in his left hand; a bottle at his feet; above is a trellis of vines on elms; a young Faun is fanning him with a branch of a vine, and a goat is mounting on the table, and licking a piece of rock salt of a pyramidal form. From *Julio Romano*, at the palace Tee, probably. 12 by 8.

CCCXXIV. *A Pomona*, reposing, with her right arm elevated, whom a Satyr is gravely uncovering, inscribed, *A. Fontana. Bleo. Bol.* and in the shade on the right hand corner, *M. D. for Mantuanus, del.* $11\frac{1}{2}$ by 6.

CCCXXV. *Christian Martyrs*. The miseries of persecution; a dark and hard engraving, whose lights are all sudden, but on the bars of the windows where three persons are, it has a good effect. Eight persons

under various tortures; a kind of dungeon of an inquisition; and some are chained and bolted to each other by the neck; which reminds one of, and probably gave the hint to the *Emperor Joseph*, who, at Mantua, at one time chained a murderer thus about the year 1789; the criminal, only fed with bread and water, lived a long time. This is a copy, the original is less harsh. $16\frac{1}{4}$ by $10\frac{1}{2}$.

CCCXXVI. *The Judgment of Paris*, consisting of eighteen figures. He is sitting by a rivulet on Mount Ida, two Satyrs attending, and a youthful Satyr, who carries an oak branch; Venus is already undressed; Minerva is delivering her Ægis to two winged genii, having given her lance to another; Juno is just arriving, descending from her car. Above, Apollo is ascending over a zodiac which includes the throne of Jupiter, while, on the other side, Diana descends among clouds. It is a laboured but fine composition, inscribed, *Baptista Bertano Mantuanus inventor; Georgius Ghisi Mantuanus fecit.* $15\frac{1}{2}$ by 21.

CCCXXVII. *The Marriage of St. Catherine*. Four figures, including the infant St. John. St. Catherine kneels on a cushion under a pillar, her wheel seen in part behind her; a curtain, in the opening of which is seen a winding river, mountains, and the sun conspicuously rising. On a tablet in the centre *Franciscus Bologna inven.* (Mon. 9, pl. iii.) A graceful design, but the effect heavy, being loaded with shadow; probably from *Franciscus Francia*, who flourished 1450. 10 by 13.

CCCXXVIII. *Venus and Adonis*. He is departing for the chase; three dogs attend him, one of whom laps from a pool; his foot rests on a boar's head, while in

front a little *amorino* holds a hare by the ear to detain him. Cupid, above, removes a piece of drapery; and in the landscape we see the catastrophe of the slaughter by the boar, in miniature. On the foreground a lizard is contending with a slow-worm; and on a tablet, of a German grotesque form, is *Theodore Ghisi in.* on the ground beyond (Mon. 9, pl. iii.)

Theodore Ghisi was a scholar of *Julio Romano*, who drew correctly in seppia, but overloaded every thing he undertook; and I fancy he was the inventor of the very large print called *Raffael's dream*, full of extravagancies, engraved by the *Georgio Mantuanus*.

CCCXXIX. *The Nuptial Couch of Cupid and Psyche*; where Love, with butterfly wings, is crowning them with two myrtle garlands, and the genius of Fertility, a young female, pours water into a laver to purify the hands of Cupid. Cupid is represented as a youth of great beauty. A little lap-dog lays on the drapery. In the background Satyrs are sacrificing a goat to Hercules: like the last, every blade of grass is finished minutely. On a plain tablet, oblong, *Julius Ro. in.* (Mon. 9, pl. iii.) 1574. $12\frac{1}{2}$ by 9.

CCCXXX. *An oval of four Male figures*; they are crouching together on a cloud; the foremost Hercules, next Bacchus, Silenus, and another, without any distinct attribute, executed in the broad manner of the angels of the Sistine Chapel: below *FR. BOL. IN.* (Mon. 9, pl. iii.) $7\frac{1}{4}$ by $9\frac{1}{2}$.

CCCXXXI. *A similar oval, with three Females* on the clouds, and two genii with a cornucopia; one of the females has her front covered with curls like a diadem: beneath *FRAN BOL. INV.* (Mon. 9, pl. iii.) Probably

both are from *Primaticcio's* frescos at Fontainebleau. 7 by 9 .

CCCXXXII. *Night, as a female.* An oval in a square. She is partially draped, and sleeps on a car without horses, resting on the clouds ; she has a diadem. No mark or name, but doubtless by our master *Georgio Mantuanus*.

Malvasia idly attributes it to *Bonasoni*, a proof that he understood nothing of the style of that master, whom it *in no respect* resembles. $11\frac{1}{2}$ by 7.

CCCXXXIII. *Apollo and Pan*, performing on the lyre and syrinx, and seated face to face on cushions ; above is one blowing a serpent. At the foot of the tablet, which is an oblong, in perspective, is inscribed *FRAN. BOL. IN. an* (Mon. 9, pl. iii.) $11\frac{1}{4}$ by $6\frac{1}{4}$.

This and the three following are from *Primaticcio*, probably at Fontainebleau.

CCCXXXIV. *Three Muses.* They are singing ; a winged genius above : inscribed *FRAN. BOL. IN.* (Mon. 9, pl. iii) $11\frac{1}{2}$ by $6\frac{1}{4}$.

CCCXXXV. *Three others*, also singing ; a genius above carrying a lyre : the same inscription on the clouds. $11\frac{1}{2}$ by $6\frac{1}{4}$.

CCCXXXVI. *Three others*, with instruments not very intelligible ; above a winged genius with castanets. Inscribed as above.

ADAM MANTUANUS,

was *Adam Ghisi*, born, it is said at *Mantua*, 1530, and brother to *Georgio*. One of his prints is dated 1566, another 1570, and *Gori* gives a frontispiece of a book by

him of 1573. He was very unequal in his execution; for although not a first-rate engraver, one or two of his prints have, by the dealers, been frequently sold as *Marc Antonio's*, one of which was a *Birth of Bacchus*. They also once gave the *Caraglius* to him, where *Fortitude is seated on a rock, a circle with A. I. on it*. This I have before removed to its place. His manner was dry and formal, but often well founded on the study of good masters. In the work of *the Angles of the Sistine Chapel*, he used the assistance of others; *Diana* evidently executed even some of them, and *Georgio* others; and this is his principal work. His monogram is an A cut off at the top to make two T's and an S in the middle for sculp. (Mon. 14, pl. iii.)

CCCXXXVII. to CCCCIX. *The Angles of the Sistine Chapel*, entitled *Michael Angelus Bonarotus pinxit, Adam, sculptor Mantuanus, incidit*. (Mon. 14, pl. iii.) in all seventy-three, with his monogram at the corner of each. It contains all the triangles, all the arches over the windows with two figures on each, all the figures supporting festoons, and all the prophets that are between the triangles, beginning at the right hand entrance, and going round. Over the door is *Jonah*, and opposite is *Zacharias* reading.

The set at the Royal Academy are good impressions, not commonly met with or entire.

CCCCX. *Adam and Eve* departing from Paradise; behind is a stump of a tree broke off, with only one shoot remaining; no sky, but a few rays of light coming from a small cloud in the left hand corner. It has no mark, but is said to be from *Mich. Angelo*. Eve is both old

and ugly, has a look of despair and guilt, and sustains her head with both hands. $7\frac{1}{4}$ by $5\frac{1}{4}$.

CCCCXI. *Three Slaves seething a Sow* in a cauldron, under which one of them puts fire. This also *has been sold for a Marc Antonio* formerly, and is probably a copy from some cinque-cento gem. $4\frac{1}{2}$ by $6\frac{1}{4}$.

CCCCXII. *Christ giving the Keys to Peter*, from a design by *Raffael*, and much corresponding with the Cartoons at Hampton Court; an oblong folio; twelve figures. The Christ points with the index finger of *both* hands. No mark. $14\frac{1}{2}$ by $9\frac{1}{4}$.*

CCCCXIII. *The Virgin and Child*. She suckles the infant very affectionately; holding him with both hands, as he strides across her knees, and pulls the bosom towards him with his right hand, being entirely without drapery. The infant has much of the character of *Raffael's* school. An upright quarto. This may be a copy of No. 2 of *Bartsch* by *J. B. Ghisi*. It has Adam's mark. $5\frac{1}{4}$ by $4\frac{1}{4}$.

CCCCXIV. *Hercules with his club*. It is in his right hand resting on his shoulder; the lion's skin in his left, standing upright; the club is banded. No mark. $5\frac{3}{4}$ by $3\frac{1}{4}$.

CCCCXV. *Repetition of the same, backwards*. His back towards the spectator; evidently from some antique statue of Roman sculpture, now lost; probably a small one; perhaps in some private cabinet.

* In this print are eleven Apostles; the Christ, on the left hand the print, points with both index fingers; in the back-ground a city, with one spired tower. It differs in many respects from that by some thought *Bonasoni's*, and another, with the *B on the die*—yet all seem from *Raffael*!

CCCCXVI. *Horse and Lion*, from *Julio Romano*; or an antique marble; an oval, octavo lengthways. *Bartsch* calls it his best; query, why?

CCCCXVII. *Five Genii in a car*, drawn by five horses, one of which falls before a river god. The power of the Five Senses over Love? Motto, *Animi imperio sensuum obsequio*. $7\frac{1}{4}$ by 5.

CCCCXVIII. *The Genius of War*. A winged genius carrying a shield, armed with a sabre, a helmet, and bow. 5 by $4\frac{1}{2}$.

DIANA GHISI MANTUANA,

said to be daughter of *J. Baptista Mantuano*, and sister to *Adam*; born at Mantua 1536. She probably acquired her skill of *George Ghisi*, or the father. There are many fine prints by her; her usual mark was *Diana*, or her own name and country at length, of which she was proud to be a citizen, signing *fille nie a Mantua*. She drew well, chose her subjects with judgment, and understood expression perfectly.

CCCCXIX. *Christ ascending*; a quarto upright, cut off at the two corners above; with *Julius Romanus invenit*; where five soldiers appear dismayed at the apparition. Probably after *J. B. Mantuanus*.

CCCCXX. *The Sacrifice of a Goat*. Four figures. A senator is placing fruit on the altar, over which is four pillars; perhaps from some Roman gem. A ring. $5\frac{1}{4}$ by $7\frac{1}{4}$.

CCCCXXI. *The Virgin with Christ in her arms*. The child is conferring the blessing with the thumb and two fingers of his right hand; single lines for nimbusses.

No sky ; on the right, inscribed on a hill, *DVRANTE. INVENTOR. DIANA. FECIT.* 1576. $6\frac{1}{2}$ by $5\frac{1}{2}$

CCCCXXII. *The Battle of the Bridge.* *Horatius Cocles, after having defended the bridge Sublicius against King Porsenna, swimming the Tiber, and escaping his assailants.* It is said to be from *Raffael*. Marked *Diana* only on a buttress of a bridge. $9\frac{1}{4}$ by $10\frac{1}{2}$.

CCCCXXIII. *A Charlatan vending Medicines.* He is exhibiting tricks with large serpents, attended by a youth who carries his bag, divided as usual into many pockets ; and a box containing the animals. A fine expression of anxiety in the crowd. Nineteen figures, and evidently from *Julio Romano*. By *Diana*. But no mark. $11\frac{3}{4}$ by $8\frac{1}{4}$. This very scene is often exhibited in Rome to this day.

CCCCXXIV. *The Female accused of Adultery ;* from *Julio Romano*. The Christ and the female, worthy of *Raffael*, stand in the centre between two richly ornamented twisted pillars. The Beggar also at the Beautiful Gate, is like *Raffael's* style more than *Julio's*. The crowd rushing out on both sides is most like the latter. *Diana fecit.* $23\frac{3}{4}$ by $16\frac{1}{4}$.

This is perhaps her best performance, and is a valuable print for study.

HORATIUS DE SANCTIS, AQUILANUS,

flourished probably about 1568. He seems to be unknown to *Orlandi* in his *Abcdario*, and *Huber* also, as well as others ; but is referred to by *Heineken*. By his style he might have been a scholar of *Julio Bonasoni*,

as his graver so much resembles that master, that a middling judge might have taken his work for his. *Pompeius Aquilanus*, from whom he engraved, was forgotten also by almost all writers; but made free designs in pen-and-ink, and painted in fresco at Aquila like a great master.

CCCCXXV. *A Holy Family*. Five figures: including St. John in front, who kneels, carries a lamb, and presents a reed cross. The Virgin is as graceful as if by *Correggio*; St. Elizabeth leans forward from behind a curtain. A free etching. *Pompeius Aquilanus invent.* $9\frac{1}{4}$ by $7\frac{1}{2}$.

FRANCIS MAZZUOLI PARMIGIANO,

born at Parma, 1505. Died at Castel Maggiore, 1540. *Vasari* says two of his uncles were his teachers; and that at sixteen he painted a Baptism of Christ that astonished the amateurs. The reputation of *Mich. Angelo* and *Raffael* excited his curiosity, and he went to Rome to study their performances, where he had commissions from Clement the Seventh; but the sack of that city in 1527 by the Spanish army, drove him, with others, away, leaving behind the picture so celebrated, which he was painting for the Buffolini family at *Chitta di Castello*, unfinished. Thence he retired to Bologna, where he had the misfortune to find that *Antonio di Trento*, his scholar, who made such excellent wood prints, had decamped with all his plates and blocks. And returning to Parma he got a commission to paint the Dome of the Steccata; but neglecting that work to follow after chemical experiments, and getting in debt, he was pursued by the laws, and fled to *Castel Maggiore*, where, from want and

despair, a fever in a few days carried him out of the world in the flower of his age. Full of taste and talent, all subjects were alike easy to him, and he has been said to be the first of the artists of Italy who etched their own designs with freedom and correctness. What he executed was excellently well done, full of grace and spirit; but we seldom see even tolerable impressions, and meet with abundance of copies. No man has been more copied by others; his drawings must be very numerous, as 500 are said to have been engraved of his designs, and *Marrietto* had collected 100 prints of his own etchings only.

Andrea Meldossa or Meldolla, Sciafone, was his best imitator, and often excelled him, improving his compositions while he imitated them: and one of *Parmigiano's* favourite little etchings, *Judith and her attendant with the Head of Holofernes*, was so exquisitely copied by *Julio Bonasoni*, that only an artist's eye could distinguish the difference, being only varied in the leaf of a plant at her feet. This rare etching I procured at Sir Joshua Reynolds' sale, who knew it not to be his. His wood-cuts are not so rare as his etchings; they were sometimes on three blocks like those of *Ugo di Carpi*.

His life was written latterly by *P. Affò*, with this title, *Vita di Francesco Mazzola detto il Parmigiano. Parma, 1784, in 4to.* This writer did not consider him as a scholar of *Correggio*, but as instructed by his own family, *Micheli, Pierilario* and *Felippo*, the father of our *Parmigiannino*, and admits him to have, at fourteen years of age, painted the Baptism of Christ, now in the collection of *Count Sanvitale*. He admits also, that at a certain period he was ambitious of imitating *Correggio*;

instancing a Holy Family now belonging to the President *Bertioli*, and a *St. Bernard*, at the *Osservanti in Parma*, &c. but when he had viewed the noble things at Rome, he adopted a grander style, full of taste and ideality; adding by excessive labour and study, grace, such as he thought he saw in *Raffaël*, whose spirit was said in Rome to have descended on him; and doubtless had it not been for that horrible Bourbon (Borbonè), whose invasion of the city ruined all its inhabitants indiscriminately, he would soon have revived the great style there, and added to it all that colouring and grace, and good drawing could effect. It is melancholy indeed to conclude this short account with stating, that *Affò* states that he died at 37, after having fled again to Casale, from an imprisonment, at the instigation of those, who having employed him to execute the *Chiaroscuros at the Steccata*, and paid him before-hand, found him unable to complete the undertaking from want. He left however a *Moses*, an *Adam* and an *Eve*, that might, it is said, have well exonerated him. But to proceed to his prints.

CCCCXXVI. *An Adoration*. Ten figures; where two half figures come in on the left hand side at the bottom. One, a youth, with his hand on his breast, and wearing a kind of Phrygian bonnet. A step; but no mark. $4\frac{1}{2}$ by 3.

CCCCXXVII. *Judith and her handmaid*. An aged woman, who is departing from the tent of the pagan General; and in her right hand, and uplifted arm, displays a sabre; with her left she places his head in a sack: a shrub before her feet, and a stone; but no name or monogram. This is the famous print that *Bonasoni* copied so exactly, as with difficulty to be distinguished

from the original, and which is so scarce that one would think he was afraid to publish it.* $3\frac{1}{2}$ by $\frac{5}{8}$.

CCCCXXVIII. *A Monumental design*; where is a reposing figure and two angels: one is extinguishing a torch. Above, in an oval frame of leaves and fruit, is the Virgin in the clouds, with the crescent moon on her head, and the infant Christ standing on her hand; below two genii; and on the base, a sacrifice of an ox before an altar. $8\frac{1}{4}$ by $10\frac{3}{4}$.

CCCCXXIX. *A Male and Female* sitting on a bank; his back towards the spectator; the female on the right hand side of the print; a tree, with a divided trunk, and good foliage. A fine free etching. 6 by 4.

CCCCXXX. *St. Peter curing the Lame Man* at the Beautiful gate of the Temple; to explain which he has placed the mendicant at the foot of a twisted pillar. Other ten pillars are straight lines, and at the base of one, at the left hand corner of the plate, is inscribed (Mon. 11, pl. iii.) or *Raffael urbin fecit, backwards*; which shews that the letters were written on the varnish by the person etching it, and that he was an artist, for engravers, or those who etch much, as *Parmigiano* did, never make that mistake. This induced me very attentively to scrutinize the whole performance; for it is not likely that *Parmigiano* would have put *Raffael urbin fecit* to an etching of his own hand, *on which he never used to put any mark—fecit* always implying the engraver; and the more I compare it with *Parmigiano's* etchings, and *Raffael's* style of drawing, and consider the extraordinary freedom of the whole execution, the more I am

* It will be found at the Museum with his works, collected by the author, G. C.

induced to believe that *Raffael actually etched this identical plate*, in which we have his own portrait, or at least his own costume of hair in the Apostle himself.

The very mode of etching the crooked pillar itself bespeaks the hand of a consummate master of the pencil, and that decision of stroke every where so peculiar to all *Raffael's* pen-and-ink drawings; the freedom, the expression of the extremities, made out so differently from any thing we have of *Parmigiano's* needle; even the single biting in (which *Parmigiano* never used), and which also we remark in another etching which I suspect to be by *Raffael*, are the circumstances that lead me to the conclusion, that we have here discovered, what reflection teaches us he must have at some time done, being so familiar with the engraver's studios, and so ready with his decisive hand.

Again; the drawing is in every respect equal to *Raffael's* best, and quite in his pen-and-wash manner: but if any artist still doubt, let him look at two hands alone in this print—the Apostle's, pointing with the fingers fore-shortened, and the Lame man's, holding his iron cramp—and it will be clear that *Parmigiano had nothing to do with them at all*: the feet also are too decided for him; and had he etched the young female carrying the baskets, with the doves in vine leaves, he would have given her a more extravagant degree of grace; whereas here we have it *without any affectation of that excellence*, the exact medium, no flutter, but breadth and effect, without any faint tints.

To be more convinced, we have only to compare it with the next print, The Entombment of Christ, (decidedly one of the best of *Parmigiano's* etchings); and I

think this opinion must gain ground, so as ultimately to be as decided in other men's opinions as my own; for *Parmigiano* never etched with this sort of chastened outline, and never that I know of from any one's works but his own.

There is an opinion, that the Beggar kneeling and resting on his staff in the left hand corner, is *Parmigiano's* own portrait, in this particular varying from the same design from which *Baptisto Franco* worked: and so it might have been, and intended as a compliment, if *Raffael* etched it. For when *Raffael* died, *Parmigiano* could not have been less than 25 years of age: and we know he studied at Rome, and took *Raffael* for his great model, insomuch that many of his designs are supposed to have been from that master's ideas. 16 by 10 $\frac{1}{4}$.

We have a print of the same subject by *J. B. Franco*, engraved in his best manner, and which will be found in the Academy collection; no doubt from his own drawing from the Cartoon.

In this plate there is added a broken pillar to the left hand: the heads have all acquired the character of the Venetian school; and the crooked pillar is replaced by a straight one, which manifestly injures the groups, by dividing them too formally. And here is *the enigma of the winding pillar* explained, so successfully adopted by *Julio Romano*, in the picture of the Woman taken in Adultery, engraved by *Diana Mantuana*.

This print of *Battista Franco* has been also copied by *Dominicus Vitus*, a Venetian; but it is reversed; and a poor thing after the other: on it he inscribes *Raffael inventor*, and his own name *Dominicus V.* Also in a

brown tint with three colours, by an anonymous. But to proceed.

CCCCXXXI. *Jesus placed in his Tomb.* The three Maries, his disciples, and a figure in front, probably intended for Joseph of Arimathea, in all eleven figures; the mother fainting: the nails and crown of thorns on some herbage in the foreground: a piece of drapery beneath the Christ. It is etched with a fine needle, and *bit in at twice*, in some places without effect. The drawing in parts very defective, particularly in the right arm of Joseph, and the wrist of the dead Christ, elaborate attempts to give extreme grace; yet this must be reckoned among the best of *Parmigiano's* etchings. 8½ by 11. I give the original with the copy to compare.*

GUIDO RUGIERI,

of Bologna, a scholar of *Francisco Francia*, and probably of the family of painters so numerous in Italy, who it is said worked with *Primaticcio* in the French gallery at Fontainebleau; by his style of etching and engraving I

* There is an etching also, by *Guido*, of the same subject, reversed, and much larger, where the foreground is altered, and the crown of thorns and nails are omitted; Joseph's hand also is quite different, in point of position; being elevated, as if he was anointing the body; a coarser style of etching also; and one would think this was a design common to all, as *Raffae's* property, for we have a third etched in dry point by *And. Sciafone*, differing again in many parts, and in some much improved from the last, where there are trees in the back-ground instead of a rock.

This *A. Meldolla* was the only man I have known to surpass his models when imitating; we must go to Venice to see his paintings.

Lanzi and all slight him, following each other like true compilers; but he was a great man.

think he was connected with the Mantuan school, if ever there was such an engraver.

CCCCXXXII. *A Wounded Hero* from the field of battle. Trumpeters in high bonnets going before to the gate of a city, perhaps intended for Paris when wounded. *A FONTA. BLEO. BOL.* (Mon. 12, pl. iii.) 15½ by 10.

There is another impression of this at the Academy also.

DOMENICO DEL BARBIERE,

called *Domenico Fiorentino*, painter, sculptor, and stucco-worker; who also engraved as well as etched in a masterly manner, although we have few of his works. Huber gave only seven. He was born at Florence 1506, a pupil of *Rosso*; he went to France in 1544; and worked at the stuccos of Meudon, and at Fontainebleau, after the designs of *Primaticcio*. His engravings have great excellencies and great faults, but his drawing is generally masterly.

CCCCXXXIII. *Amphiarao*, so marked *in capitals* in the sky, near the hero's helmet; who, with his car, is precipitating himself into the gulph; an army behind. There is great extravagance in the action, but the effect of a falling body is produced by it; the horses also have merit. Our own Mortimer seems to have thought like this artist, as well as Fuseli. 13 by 9.

CCCCXXXIV. *The upper part of the Judgment*, where some spirits are elevating a column, and one follows with a scourge, others with a ladder. It is said this is all of this subject he ever executed, which is to be regretted, as the execution is good. Inscribed, in capitals,

Michel Angiolo Fiorentino inventore in Roma nella Capella del Papa. Domenico Fiorentino. 17 by 7½

CCCCXXXV. *A Banquet in a Hall*, where many men and women sit in pairs, the females loosely dressed, the men generally in helmets; five attendants coming in with refreshments and ascending a staircase in front; in a niche among architecture a concert by seven musicians. A statue armed occupies a recess. Inscribed, *A. FONTANA. BLEO. BOL.* On a label *Domenico Fiorentino R.* Probably intended, I think, for Alexander marrying his generals to captives after his conquests. 14½ by 9¼.

ANTONIO DI TRENTO,

engraver on wood and copper, also in three tints, called *chiaro-scuro*, said to have been born *in Trent*, about 1508, and to have been a scholar of *Parmigiano*, who kept him too much engaged with wood-cuts to have sufficient time to attend to his studies in painting, in which it is otherwise thought he would, from his style in designing, have made great progress towards proficiency. He stands charged by *Vasari* with having robbed his master of all his plates and blocks, at a time when he most wanted them, on his return to Bologna after the sack of Rome, in 1527, where he had lost his all; but it is added, *they were restored*; and I think it is most probable that the story originated in malice, as he could no where have publicly sold their impressions without discovery, and because they were afterwards reconciled. It seems most likely to have been a separation, in consequence of the troubles of the times, in which *Antonio secured the plates as his share of the concern, or some balance of accounts,*

which, as *F. Parmigiano* was idle, extravagant, and addicted to chemical researches after the philosopher's stone (to which he sacrificed health and fortune), might have brought both into difficulties; such as rendered the removal of their property necessary to prevent total ruin; for we see what was the consequences of his (*Parmigiano's*) not being able to complete the chiaro-scuro at the Steccata—*his arrest*.

From the fine wood-cuts of this master, we see that chiaro-scuro was his principal study, and that he had learned it *in a good school*, probably that of *Raffael*, unless we are to take it for granted, (which is not unlikely, as we have no celebrated pictures by *Antonio di Trento*), that *the blocks were all drawn by Parmigiano and merely cut out by Antonio for him*; for of this *Antonio* I can find no better account than what *Vasari* gives in this charge of fraud, in the Life of *Parmigiano*, at page 234, of the third part of his Lives, first edition; and all I have here related beyond is from *Huber*, who refers to no authority for what he writes: the following is a good specimen.

CCCCXXXVI. *The Sybil, and the Emperor Augustus*. She is pointing out the Virgin and Christ in the clouds, to whom he lifts his hands piously. Printed on brown with lights, and is bold drawing, by *Parmigiano*. No marks. 13½ by 10½.

NICHOLAS BOLDRINUS, VINCENTINO,

or of Vicenza. There is little known of him, except that he was born in Vienna about 1510, and that he is thought to have been a pupil of *Titian's*: for my own part, I

take him to have been *a mere wood print cutter*, and that what he executed from *Titian* was drawn on the blocks by that master, otherwise he would have been better known, as nothing of *Titian's* pen-drawing can be superior to the caricature of the *Laocoon*, and no common wood cutter could have copied it with such freedom and expression. His mark, *Huber* gives a B crossed in the centre by a line (Mon. 13, pl. iii.) but this is not quite clear.

A Venus or naked Nymph, listening to Love. An *amorino* is seated on a bank, on a piece of drapery, on which she likewise reposes; the whole being foreground, with a fir tree and three others; on the branch above a nightingale is singing; on the trees two squirrels, and on the table below a snail; on the left hand corner below on a stone, *Titianus. inv. Nicholas Boldrinus, Vincentinus incidebat.* 1566. 12½ by 9. If there is such a picture, it must be a lovely one, but probably it was from a drawing made for publication, as I am convinced many of *Titian's* were.

CCCCXXXVII. *The Caricature of Laocoon.* *Three Monkeys* are in the attitude of *Laocoon* and his sons, in a glorious landscape for freedom of design. This finely drawn but ridiculous print is said to have been published by *Titian*, to ridicule *Baccio Bandinelli's* copy of that masterly antique group, of which it is related, that he boasted that it surpassed the original; and I believe the tale, for it can never be credited that *Titian* condemned the antique.

This fine group, now at Florence, is indeed finely copied, and as far as high finishing, with care, it certainly does outgo the original in parts, particularly

behind, which being intended no doubt for a recess, had been a little neglected; but it is very inferior *in character and expression*. There also being no name annexed to the print, corroborates the idea of its being intended as a satire by *Titian*; and there is a great monkey stealing away in the back-ground, with three young ones at her heels, all apparently lame, which might be for *Baccio* and his group.

On the pedestal is *a fig*, always in Italy a mark of contempt. In all these wood-cuts, doubtless drawn by *Titian's* own hand on the blocks, we find the same freedom and excellence; a powerful pen, full of taste and decision; even magnificence! and in the landscape on copper, No. 136 of this catalogue, a style of free etching that has never to this day been surpassed, if equalled. I consider this print as decidedly cut by our master *Boldrinus*. 16 by 10 $\frac{1}{4}$.

CCCCXXXVIII. *Curtius springing to the Gulph*. It is from *Pordenone*; a wonderful design for spirit, and action well imitated. Inscribed, *Pordo. inv. Nic. bol. inc.* 9 by 7 $\frac{1}{4}$.

Armenini, Di varij precetti della Pittura, page 205, 4to. ed. speaks of this Curtius on horseback as one of *Pordenone's* finest things. It is from a fresco, painted on a house on the great canal at Venice, and used to be the admiration of crowds. The drawing on this block also looks like the hand of the master; no other could have executed with a reed pen the foreshortened arm, much less a block cutter.

JOHN NICHOLAS VINCENTINO, otherwise ROSIGLIANI, painter, and engraver, in chiaro-scuro, on wood, born at Vicenza 1510. There is a print of Hercules strangling a lion, a wood-cut, with the name of *Raffael* and this engraver; but we are told by *M. Huber*, that in the latter impressions of these blocks, the mark and name of *Andrea Andreani* has been substituted for that of *Nicholas*, who might have been employed by him. Of this master see the following as a specimen.

CCCCXXXIX. *The Sybil, and Boy with the Torch.* She is reading, and he attends her with a light to illuminate her cave. On the block above is a large Roman R and beneath R. V. I. for *Raffael urbino invenit*. This looks as if it were by *Ravignano*, to whom it has been attributed; but I doubt it. There is a small engraving of this print, but which is the copy I shall not attempt to decide. This however is by far the most artist like. 11 by 9.

CCCCXL. *The Death of Ajax.* He is fallen beneath a tree, with a broken spear in his right hand, and his shield over him; reckoning by helmets, there are sixteen chiefs present; one seated with a truncheon and laurel crown; inscribed, *Polidoro da Caravagio invent.* (Mon. 14, pl. iii.) *Andreani's mark, in Mantua, 1608.* 12½ by 16½.

This should have been one of the prints that *Huber* alluded to; but I rather think it is a piracy, by the loose style of drawing. This print, Strutt says indeed, in the first impressions, bore the name of *Jo. Nic. Vicent*, who was really the engraver or cutter, without the cypher of *Andreani*, or the date; and that in the same disinge-

nuous manner he adopted as his own, the works of *Hugo da Carpi*, and *Antonio di Trento*, &c.; but he gives no reasons or authority for this charge. I have however placed it here on his testimony, not being able to elicit the truth from any author; and if it be true, I think *Andreani did not injure Jno. Nicholas, as the work is feeble, and unworthy of him.*

ANTONIO SALAMANCA,

born at Rome about 1500, and established in that city as an engraver and vender of prints, which latter, it is likely, he took to when he discovered that he had not talents for engraving. His taste was good, we perceive, from the subjects he engraved, or purchased of others, as most of the good old prints obtained his mark as publisher, when a little worn down. That he also engraved a few, there is no question, and I shall give *three* that are undoubtedly his, as the style exactly accords with that which he gives as his own.

That he was at first a sort of antiquarian engraver, we may gather from his portrait by *Beatricet Lotharingus*; from a design by *Eneas Vico*, being a frontispiece to the *Antiquities of the City of Rome*, and its suburbs, inscribed *Antonius Salamanca Orbis et Urbis antiquitatum imitator*; and above, is a medallion of the City of Rome. $7\frac{1}{2}$ by $5\frac{1}{4}$.

CCCCXLI. *Sophonisba Syphacis*. One of twenty antique heads engraved by him, inscribed, *In Roma, in casa del Cor. de Lavalle. Ant. S. S. for Ant. Salamanca Sculpsit.* 6 by 5. Rare, for I never saw the set entire.

CCCCXLII. *Diana as the Moon.* She is drawn by two dogs in a car, and passes in a golden cloud over a city that resembles Venice, and the Islands in the Adriatic. In the car are Juno, Minerva, and Cupid. The sky, in good impressions, is clear and silvery, as from a rich coloured thing; and two of the figures are original, and not devoid of grace. Inscribed on the margin, *Carro de Diana Excudebat. Ant. Salamanca M.DXLI.* A brilliant impression. 15½ by 12.

CCCCXLIII. *Medea performing incantations.* She sits at a round one-legged table, composed of Cupids, on which she reposes her right hand and arm. On the table are two hands, two eyes, two hearts, and an open-mouthed mask; also three dice; a naked infant appears as a vision at her right hand, and from the table a naked boy has taken a heart, and is giving it to two dogs among flames; four horses galloping from them; at her feet is a cauldron with a child seething in it, about which five beautiful amorini are employed, while three stir the fire; behind her are three men, one a youth with his hand behind him, and concealed in his drapery. Again, behind them, a man and woman in conversation, and a boy with his right hand on his head; to the left five other figures; four men, a woman, and a child. In the sky is a horse leaping on a cloud, and the god Phœbus ascending; a temple and architecture. On the ground two eyes, from whence issue *springs* flowing towards the fire. &c.

On this extraordinary print I find no mark but those of collectors; of which we have MR twice over, and P. S.; there is an l like a figure in the right hand corner; but this was a proof, I think, as there are several trials of a graver in the margin; beneath is inscribed twenty-four

lines, as follow, which, as remarkable I give, because also the print is rare. 15½ by 18½.

S'io porto in man d'amor l'alto vesillo,
Et ogni' hor colmo il chiel di stridà ardenti.
Et s'en un punto agghiaccio, ardo, et sfavillo,
E vivo et moro et fo risa et lamenti.
S'ogn' hor da gli occhi fiamma et aqua stillo.
Cose non son da spaventar le genti.
Che la mia madre un di per gran furore
Mi perse, a dadi, col fanciullo Amore.

Mia madre che del giocho havea trastullo,
Anzi del mio gran stratio et del martoro.
Pose nella gran mensa, un fanciullo,
D'argento in vece di zaffira et d'oro.
Tal materia non mai scrisse catullo.
Che virgillio ordi mai simil lavoro—
Che quella cruda, del bel gioco acenza.
Comincio a trarre i dadi per la mensa.

Allo 'ncontro amor pose i cori et l'alme,
Tratta da i corpi d'altri afflitti amanti,
Et poi di braccia et petti tante salme
Quant' io Spargo hora dolorsi canti.
Et queste son le gloriose palme
D'amor, che vive di rapine, et pianti.
Rubbando ogn' hor col guardo pien d'ardore
Ohi, lingue, petti, alme, et braccio et cori.

ANTONIO LAFRERI,

born in Burgundy 1512; established at Rome 1540.

Like *Antonio Salamanca*, he was a publisher of prints, and an engraver of but middling excellence. *Huber* gives four prints of his; one with the inscription of *Ant. Lafrerij Sequani formis Roma 1544*; which, as well as

the others, may only have described him as a publisher. In that which I shall give here, from my own collection, I think there cannot be a doubt he appears as an engraver, viz.

CCCCXLIV. *Christ's Resurrection* from an antique tomb, with three circular steps at its entrance. The doors have burst open, and one is fallen in two large masses. The Christ bears the standard of his triumph over death, not the Labarum, but a flag with a cross on it. The guards on the right side are five; on the left four of his apostles; all are equally amazed at the splendour of the light. The figure of the Redeemer is full of action; three locks of curling hair fly from his head, crowned with a splendid radiance, inscribed *Ra. Ur. in.* for *Rafael urbino inventor—Roma Ant. Lafrerij. 14½ by 11.*

It is singular, that even *Strutt* should not mention *Lafrerij* as an engraver, and that he doubted of *Salamanca's* having exercised that art; but I believe all the different publishers were occasionally engravers, from *Thomasso Barlacci* to *Rossi* and *Volpato*.*

* This excellent engraver, *Volpato*, is the only artist I ever heard speak slightly of *Marc Antonio* as an engraver, which yet he did to me on Count Manfredi of Florence paying sixty sequins for a proof impression of the Chicot, Murder of the Innocents. He could not bear the preference to his own graver; yet he was a good man.

The Florentine minister's collection was at that time *inestimable*, from the finest impressions of this great master making a part of it; and this price may serve to show the esteem they still bear in Italy among the Intendenti. He was many years, he told me, in getting a very few good ones.

GIOVANNI BATTISTA ANGELO DEL MORO,

called *Torbido*; both painter and engraver; born at Verona about 1512. He was a frequenter of the school of *Titian*, whom he left for *Francisco Torbido del Moro*, to whom he afterwards became related, and his heir. He painted many pictures in oil and in fresco, at Verona and Venice; he engraved also many plates; *Huber* gives seven. I can only speak of the following one placed in my collection as a title.

CCCCXLV. *A Holy Family*; from *Raffael*, it is said; where two angels present fruits to the Virgin, and St. John is held by Elizabeth; the same to Christ, who is on his mother's knee. St. John standing at the cradle of wood and wicker work like our china crates; in the upper right hand corner inscribed on a wall, *B. FECIT DEL MORO. V.* but I think it is *Titian's*, an etching. $13\frac{1}{2}$ by $9\frac{1}{2}$.

ENEAS VICO, or VICUS,

designer, and engraver in copper and wood; born at Parma about 1512, and died at the end of the 16th century. He is said to have been instructed in designing by *Julio Romano*, and to have worked after the great masters only; he never attained the reputation that *Marc Antonio* did, but he was still deserving of much admiration. He drew well, and knew how to correct his designs; but his style of engraving varied much at different periods. In some, we see, he was working from a slight washed drawing, as in the *Vulcan*; in others, from a finished design, as in the *Entombment after Raffael*;

and with greater care as to the cut of his graver when copying the antique, as in *the Graces*. His *Medals of the Empresses*, accompanied by their Biography, are also completed with a precision that would do credit to *Raimondi*; and his frontispiece to that work has never been rivalled. Like *Baptista Franco*, he loved a curled stroke, but he possessed more clearness and a finer termination of lines, as well as greater variety in his effects. All he ever did is interesting; much of it admirable.

CCCCXLVI. *Vulcan in his Forge*, after *Parmigiano*. Having finished a helmet, bow and arrows, he is working at a spring or curled wire, to straighten it.

In this print we have a rarity—the Vulcan alone. It is found at the Museum with Venus reclining on a couch, in not a very delicate attitude, by another hand; and was I believe once engraved, with Mars and Venus embracing. He dotted the ground all over, which shews the antiquity of that practice. 9 by 5½.

CCCCXLVII. *St. Jerome, with his Lion*, contemplating his crucifix, which he holds in his left hand, while his right contains a stone to strike his breast with. He kneels, and has a white nimbus of a double ring. A tree before and a rock behind, on which hangs a Cardinal's hat, Rome in the distance. On a tablet, oblong-shaped, with a ring, *E. V.* 1542. This is an early and rare engraving, in a hard but decided manner. *Antonio Salamanca's* name on it as publisher; yet it is as fresh as if out of the press. A proof. 12½ by 8½.

CCCCXLVIII. *Leda*; probably from that celebrated picture by *Michael Angelo*, which has been so much admired, and which he is said to have so often enhanced the price of to one who wanted to get an abatement.



Her back is towards us, and she has pendants in her ears, sitting on a cloud, while an *amorino* appears terrified at the storm behind her. Near her right foot, without any tablet, is *E. V.* 1542. It is an oval in a square, the corners of which are filled with rays, on which *Antonio Sal.* has inscribed, *Ant. Sal. exc.* and from this we cannot doubt he was the original publisher. The style is so much like *Bonasoni*, that parts of it might be taken for his, especially the back; and it looks as if they were from the same school once. $6\frac{1}{2}$ by $5\frac{1}{4}$.

CCCCXLIX. *Virgil the Sorcerer*, compelling the people of Rome, who had offended his mistress, to light three lamps at *her altar*. Huber says it had this inscription, *Virgilium eludens meritas dat fœmina pœnas Roma*, 1532. Early impressions have the tablet of *Mantegna*, with handles, in the left hand corner with *E. V.* (Mon. 16, pl. iii.) 11 by $6\frac{1}{4}$.

This with the tablet is the rarest, it is generally without.

CCCCCL. *The Graces*, from the antique, of which there is no other group in marble but this, that I know of, and that at the *Riaspoli Palace* at Rome. The original of this group is in the Sacristy of the Duomo at Siena, in white marble, but not of the first rate style of Grecian sculpture. It is inscribed, *Exemplar charitum: ex Policleti opere Mormoreo sumptum*, 1542, *E. V.* Although thus early dated, we see his style advancing rapidly. $10\frac{1}{2}$ by —

CCCCCLI. *The Pierides and the Muses* contending for the victory of Song, before Apollo, Minerva, Mercury, and the Sylvan deities on Pindus: the Nymphs and Deities of the fountains attending.

The composition is formal, being three groups; the

Muses on the left naked, the Pierides on the right, Apollo and the judges in the centre; a spring separates them; no sky. The pies are seen on the trees. Inscribed, *Ausae cum musis committere Proclea Voce victæ nunc volitant imitantes omnia Picae Restituit* MDLIII. *Aeneas Vicus Parm.* 15 by 9½.

Huber gives it to *Caraglius*, with his inscription, *J. J. Caraglio Veronese—Aen. Vicus Parmæ restituit* 1558. That by *Caraglius unrestored* I never saw, but there may be such a print; it is even very probable; but it must be rare. *Zani* says he has seen both, and proofs.

In the last print the style is quite different from any of the foregoing, being as sweet and sharp a graver as that of *Bartolozzi*, whose best works bear a great resemblance to the frontispiece of the *Donne Auguste of Vico*, with the Medallions of the Empresses, by this versatile graver; but that print was executed ten years after the other.*

Let us now return to the year 1543 again, of which date we have a print in the light thin etching style, as from a washed drawing.

CCCCLII. *Christ's deposition in the Tomb.* Joseph of Arimathea receives him in his aged arms, four females, in veils, like nuns, weeping and praying, two of whom kneel to the body, and all bend the same way; a cave and crown of thorns; the squared pallat with its ring to suspend it by on which is 1543 Æ. V. (Mon. 17, pl. iii.)

* *Huber* says it was engraved by *Augustino* without any monogram or name; and *Vasari* gives the design to *Rosso*: in France, where the picture is said to be, they attribute it to *Perino del Vaga*, whose design it certainly most resembles.

to the left three nails, and *Raphael. urb. Jno. Ant. Salamanca. exc.* in capitals. $11\frac{1}{4}$ by 8.

This mode of engraving the publisher's name, I think, shews that *Vico* worked expressly for him. There is so much of the style of a period of *Caraglius* in the execution, that but for the Æ. V. it might have passed with the collectors for his. We often meet with very weak impressions of this print, yet not worn down.

CCCCLIII. *The Battle of the Amazons.* An oval, from a magnificent design, where the intention is feebly preserved, and yet finished with great labour to give expression of confusion and rout; the style like *Julio Romano* in many respects, and not unworthy of *Raffaël*: probably taken from some antique bronze bas-relief. A little thing, but the buildings in the back-ground have an air of greatness; on the sky is written *BELLVM. AMAZONVM.* See *Marriette's Cat.* 2800. $10\frac{1}{2}$ by 8.

Notwithstanding many writers give this print to *Æneas Vico*, and it bears his mark, yet I cannot be satisfied with giving it to him, because on the most careful examination I find nothing he ever executed at all like any part of it, and the drawing is too feeble for his style in 1543. Another thing corroborates with this opinion:—he always used a pallat or pannel with a handle on the ground, to place his monogram on, or letters; and here we see his mark engraved on one of the shields that have fallen, and *also engraved sharper and freer*, with a franker touch than any other part of the picture, so that on impressing it, it comes out darker than any other part; a proof that it was not inserted at the time of first impressing the plate; the figure 3 also differs from his accustomed way of making it, and the capitals are open lined: I take

them therefore to have been inserted to sell the print afterwards, or from ignorance. Part is so much like *Caraglius*, that it might very likely be his.

CCCCLIV. *The Forge of Vulcan*, where darts are forging by nine athletic workmen, nearly naked, and thirteen *amorini* attend and assist. The action is grand and expressive; and the naked Cyclops blowing; a masterly group. Behind the bellows hangs old Vulcan's coat of mail. A rock peeps through the building, and the style of architecture is suitable to the scene, strong and rude. In the right hand corner of the plate, 16 $\frac{1}{4}$ by 12, *AENEAS. VIC. PARMEN.* a bow lays over it strung. This was probably designed by *Primaticcio*.

CCCCLV. *The Academy of Bandinelli*. The Grand Duke of Florence, and the Cardinal his brother, with two young men, are visiting the Students to inspect their performances: Baccio is sitting at a table explaining their operations; whilst a man and two youths, with their caps on, are drawing carefully on their fig tree boards. Another is standing by and examining an outline, and on a chair sits an artist, his face covered with his hand, inventing some composition; a cat at his feet also ruminating. Beyond are three youths, one drawing, in an elegant attitude, and two looking on, near a fire of wood, and a lamp of an ancient form. Around lay skulls, bones, models; and on a shelf above are books, and plaster-casts or models. In the right hand corner is a book open, on which is inscribed, *Baccius Bandinellus invent. Enea Vico Parmigiano sculpsit*. Over the chimney is the Medicean arms. What a treat it would be to know these scholars named, which doubtless are portraits. It

is a pleasure sometimes to guess, and some may be conjectured. $19\frac{1}{4}$ by $12\frac{1}{4}$.

CCCCLVI. *The Trajan Column, before it was restored*, and the great Obelisk, with a view of Rome and the three bridges. In front, Tyber wallowing in his own flood, and Romulus and Remus sucking the Wolf among flags. Thus we see how these old masters poetized even antiquarian engravings. This must have been also one of his early efforts. 18 by $12\frac{1}{2}$. *AEN. VIC. PARM.—A. S. X. for Ant. Salamanca exc.*

CCCCLVII. *The Annunciation*, supposed to be from *Titian*; where the Virgin, in a theatrical attitude of surprise, receives the angel, who is flying down into a magnificent hall, one of the pillars of which is supposed to disappear as he passes it. The female is probably a portrait of some devotee of high rank; a table and a book before her: there is no sky engraved, and the ground seems unfinished; but here *Vico* approaches his best style. *AEN. VIC. PARM. MDXLVIII. Steffano Scolari, forma in Venetia.*

CCCCLVIII. *The Interment of Christ*. He, as usual, reposes in the arms of Joseph of Arimathea. The Mother fainting, and Magdalen embracing the feet of the Saviour: in all eight figures. The tomb resembles the ancient ones of the Romans, and probably was copied from one on the Via Appia; on it a bas-relievo of Abraham offering Isaac, a curious circumstance at Jerusalem. In the back ground a massive tree. I write from a proof before the inscription, *AEN. VIC. PAR. MDXLVIII*: on others, near the right hand of the Christ.

The design is from *Raffael*, there can be no doubt ; and this is a valuable engraving, as it shews what even their second rate engravers could do at the early period, when they determined to do their best ; for this surpasses all *Vico's* other works considerably. The expression is as fine as the drawing, which is excellent.

CCCCLIX. *Judith and her Handmaid* conveying away the head of *Holofernes* in a dish, which Judith is covering with a veil. It is from the ceiling of the Vatican Sistine Chapel ; the same subject which *Bona-soni* has also engraved of the same size, but the reverse way, and much more elegantly. These two figures were from the antique ring. IN. VATICANO. ROMÆ. MICH. AN. B. P. F. EXEMPLAR AEN. VIC. P. EXCIDEB. MDXVI. 17 by 11.

The following, although without name or monogram, I have very little hesitation in considering as from the early graver of *Æneas Vicus* ; at any rate they must be allowed to approach more to his manner than any other of the anonymous class.

CCCCLX. *Acteon at the Bath of Diana*, who with two nymphs are surprised in an antique ruined bath, ornamented with a statue of a boy pouring water from an urn ; a fragment of a Venus, &c. Acteon, already antlered, holds a hunting spear in his right hand, and two dogs ; in the back ground we see three others devouring him ; and again we have a semblance of the attitude of the Meleager. On a stone in the bath, *Ant. Lafreri Formis*. 16 by 11.

CCCCLXI. *Jealousy* ; a middle aged unbearded man sitting naked on a rock, with his left arm like Laocoon, endeavouring to divest himself of a monstrous

serpent which is attacking his breast; while he tries to withdraw a chimera, in the form of a lioness, gnawing his ribs; behind, a youth terrified flies from him; above, *Cupid* from a cloud is aiming a shaft. A landscape and ruins, a tree at his feet, and a scroll with a sonnet, beginning,

Non di Laocoonte is duro esempio, &c. &c.

Ant. Sal. exc. 1542—*O. O. V. I. VEN*; perhaps for *Otho Venius invenit*. 14 by 10.

CCCCLXII. *Adam and Eve*, near a cave and a palm tree; Eve affectionately contemplating her first born as she sits; Adam also looks complacently on the boy, while he holds out a skin to cloath him. He is naked himself, and resembles a youthful Apollo; beneath are six latin lines, commencing,

Cum dulcé arridens pueriliter oscula matris, &c.

Joan Antonij de Paulis; for this and the next seem from *Perino del Vaga*. 15 by 10½

CCCCLXIII. *Adam and Eve lamenting over Abel*. He lies expired on his back, supported by a stump of a tree. In the back ground are the two altars; and the act of fratricide is complete. Six lines under, commencing,

Ut vero Natum, Mæsti Videre Parentes, &c.

Peter di Nobilis formis. 15 by 10½.

CCCCLXIV. *Apollo scorticating Marsyas*. He is going to that cruel termination worthy of an Indian warrior, holding the right hand of Marsyas in his own; the knife in his left; no one is present but a River-god. His lyre, a fiddle, lies in front with five strings; above, on the tree, a bag-pipe. In the back ground a round temple, with a man hanging on it. The design probably

of *Perino del Vaga*: a proof before *Lafreri's* name. 13½ by 10½.

CCCCLXV. *Myrrha*, from *Ovid's* metamorphoses. She is converting into her tree rapidly, while the wood-nymphs are delivering her from her side, and preparing a cradle for the child. Twelve figures in all (two of which are small) in the back ground, viz. the father, pursuing his incestuous daughter with a drawn sword. The design is probably *Perino's*, and is well managed, in a bold style, both of composition and drawing, as well as firm engraving. Under are eight lines,

O Matris pellex patris Materq. Sororq. &c.

No inscription. 12½ by 17.

CCCCLXVI. [Omitted after the *Judith*] *The Conversion of St. Paul*. Seventeen figures in a landscape, where Rome and Damascus are intended to be shewn; and Christ supported by four angels, appears in the sky. A noble composition from *Salviati*, which picture was at the Doria palace in Rome, copied it is said by *Julio Romano*, of about four times only the size of the print, which is engraved in a great style for the master, and dedicated to Cosmo di Medicis as follows,

*Cosmo Med—Florentiæ. Ducis. II. Liberalitatis D
Francisci Flor. 10 Car. Salviati*

Alumni Enventum

Aeneas Parmensis Excudibat (for engraved at)

Anno. D. MD. XLV.

On a shield is—*apresso Lucca Guarinone*. 2 feet 11 inc. by 21 inc.

JEROME PORRO,

etcher, engraver, and designer of wood-prints, born in Padua 1520; worked at Venice, and other cities of Italy. He engraved the plates for the *Orlando Furioso* of Ven. 1548; also some vignettes for the *Impressi d'egli Uomini Illustri de Cammili*, at Parma. They shew of his a print of Christ, composed of writing, so fine as to be only perused by a lens; he also engraved the Funeral Ceremonies of the Ancients of *Portacci*, printed at Venice, 1591, on wood. He invented also a machine to convey thirty people through the air in a kind of car, which is described, *says Huber*, in the preface to the last mentioned work. Of single prints after good masters I know none; and only insert him to make the link more complete of engravers.

ANTONIO FANTUZZI,

etcher and draughtsman, born at Viterbo in 1520. He is said to have studied *Primaticcio*. His best etchings are much esteemed, and by no means common; but do not rank high with the class which alone are worth collecting, viz. fine ideal compositions.

CCCCLXVII. *Sardanapalus's body consuming*; from *Primaticcio*. He is receiving funeral honours *after the mode of the Hindoos at this day*; a female attempting to throw herself on the burning pile, and five others veiled; full of good expression. Three naked slaves on the foreground, and a group of men and women on the opposite side: two torches, and a flag with the bier: some buildings and architecture. On a step A. F. F. (Mon. 18, pl. iii.) 16 by 10½.

ANDREA MELDOLLA, commonly called SCHIAVONE, born at Sebenego in Dalmatia, in 1522 ; died at Venice, 1582. It has been said he had no master, but that he formed his fine style by copying the designs of *Parmigiano*, and the paintings of *Titian* and *Georgione* ; but if we are to judge by his compositions, *Raffaël* must have been often under his contemplation ; for although he much resembled *Parmigiano* in grace, and *Correggio* in beauty, he surpassed him often in uniting grandeur to elegance. For a long time he is said to have had no other employment but among the *ornatisti*, in embellishing houses and shops for the architects ; of course much of his youth was uselessly employed ; until *Titian*, struck with his abilities, procured for him some commissions in the public library. As he was ill paid for his performances, he contracted a habit of facility in designing, which we should call sketching, and which some critics would term incorrectness. Not feeling that it procured him the means of producing exquisite expression, and often lively motion, which is oftener the result of a scratching than even artists are aware of, his colouring was rich and fleshy. He died, it is said, poor ; his merits not having been sufficiently noticed till after his decease. Our own Reynolds seemed to have profited by the study of him, as well as all the others of the Venetian school.

His prints are free, and chiefly done by means of scratching, or dry point ; some I think even without the aid of aquafortis ; and by the colour of the ground, must either have been done on soft pewter, or very ill polished copper. To men of taste they are, on many accounts, invaluable, and consequently rare. For a long time in

England they were sold as by *Parmigiano*. He seems often to have worked the same design on two separate plates, and joined them after printing, as *Baptista Franco* did with his large undertakings (see the *Lazarus*); and I know of but one print, a *Battle of Horse*, in which his real name is inserted; although it is said there are two. He inscribes it, *Andrea Meldolla, fecit*.

According to *Lanzi*, he was born 1522, died 1560. He says *Tintoretto* so much admired his colouring, that he kept a picture of his in his own study, saying, that every artist should do the same; but that all ought to draw better (this was however in his early time.) He however condescended to imitate him, and placed at the *Carminé* a picture of the *Circumcision*, that *Vasari* declared to be a work of *Schiavone*. Nevertheless, in his writings he sought to degrade him; but he found a defender in *Agostino Caracci* in *Bottari's* work. *Lanzi* too does not seem well disposed to give this elegant-minded artist quite his due. He owns however that his compositions were beautiful, and their action vigorous; that his colouring was delightful, and resembled the softness of *del Sarto*; that his touch was that of a great master; but he finds fault with his *drawing*, and says he *imitated Parmigiano* in his engravings: a high praise, I think: and what stamps his merits is, that after his death, his works were taken from the shops and houses of Venice, to embellish all the great cabinets in Europe. I have been thus general on the subject of this engraver, because I am sure *the more his prints are known, the more they will be valued*. I began collecting them early, yet I could never get many, as Mr. Cracherode and Mr. Lambert contended with me, to whom I had pointed

them out as most desirable; but at the British Museum (by Mr. Cracherode's means) a noble collection of these things will be found, full of grace and beauty.

CCCCLXVIII. *Judith and her Handmaid.* She stands in nearly the same position as *Parmigiano's* etching of this subject, and is placing the head in the lap of her attendant behind her, who stoops much to receive it. In this, as in all the imitations of *Parmigiano*, he surpasses him in grace, and a happy combination of lines.

This print was probably much esteemed by the artists, for it is generally found, as this is, printed from two broken fragments, ill joined, as others of his usually are; hence I suppose they were on soft metal that he could scratch on, as *Rembrandt* did. $6\frac{1}{2}$ by $2\frac{1}{2}$.

CCCCLXIX. *A Female bearing a cross.* Faith, perhaps; a captive below lying on a book. $6\frac{1}{2}$ by 3.

CCCCLXX. *Four young Females and a Boy.* He is removing a curtain; the front figure is in the attitude of the Alexander in the print of Alexander and Roxana; and very full of grace. $4\frac{1}{2}$ by $2\frac{1}{2}$.

CCCCLXXI. *A Minerva.* Her left hand resting on a broken spear; her right on a shield, guarded with a grotesque head: her head plumed; her air martial. $8\frac{1}{2}$ by $4\frac{1}{2}$. It has been copied by others.

CCCCLXXII. *A Holy Family and St. Catherine.* St. Catherine is receiving the spousal ring; an angel above, with an olive branch and cross. *Mich. Asne* has copied it, and put his monogram (Mon. 19, pl. iii.) it is reversed. $6\frac{1}{2}$ by $4\frac{1}{2}$.

CCCCLXXIII. *Christ curing the Lamé, Sick, &c.* An angel hovers over; a man coming in at a door above; a dog seated in the fore-ground near a lame man. There are three groups and twenty-six heads. $8\frac{1}{2}$ by $6\frac{1}{2}$.

CCCCLXXIV. *A Descent of the Holy Spirit* as a dove; the Creator and his angels above in a blaze of glory. Thirteen figures below. $9\frac{1}{2}$ by $6\frac{1}{2}$.

CCCCLXXV. *The Judgment of Paris*. Twenty-two figures, founded on that of the villa Medici, on the back of the house, in the garden; but all the figures varied; many improved in point of composition, particularly the Castor and Pollux. In this we have three river Deities, and a nymph with an urn in the left hand corner of the plate. *Raffael* worked from this antique also. $11\frac{1}{2}$ by 17.

CCCCLXXVI. *The Lepers healed*. Christ and eleven Apostles departing from the ten lepers, who are kneeling and imploring, whilst he performs the miracle with great dignity, by stretching forth his uplifted right arm. It is printed from two plates. 15 by $10\frac{1}{4}$.

CCCCLXXVII. *A Nativity*; where the infant is laid in a rich cradle, and a female saint adoring, kneeling, with crossed hands. St. John with the cap and serpent. In all seven figures. It is sweetly etched, and full of rich effect, like a *Rembrandt*, only far more elegant in point of design. $13\frac{1}{2}$ by $8\frac{1}{2}$.*

CCCCLXXVIII. *The Marriage of St. Catherine*. A rare and most masterly wood-cut, that there is not a doubt is by him, though hitherto unnoticed by all writers,

* This, like all his other designs, is full of beautiful heads, producing effects that resemble colour; he is never studious of minutiae, but seeks effect, expression of intention, in hands full of grace; and his draperies in their lines correspond always with his figures. His prints seem gilded by light, and his lines are always flowing in the right direction. There is a magic about his manner which no one has surpassed; and only *Rembrandt* has equalled his keeping, as well as freedom of dry-point.

I believe. It is a small upright folio, from a most graceful design: six figures: the Virgin sits on the left hand, and holds the infant Jesus, who is standing on a pedestal, under which is a vase; quite in this master's style of composition. A long vessel with a mask and figured handle. He is placing the ring on the saint's finger, who kneels, and presents her left arm, the right resting on her wheel; an angel, and St. Joseph in the back-ground leaning on his staff; another bears a heavy wooden cross: a canopy also bound to a pillar. 12 by 8½.

This is in the broadest and boldest style of design, with a thick nibbed pen, exhibiting masterly execution: a decided form and outline: it shews *how well* he could draw even on a block.

PAUL FARINATO,

painter, modeller, architect, and etcher; born at Verona, in 1522; died at same place, 1604. A pupil of *Nicholas Giolfino* and *Antonio Badiale*. His works were much esteemed, and his native city boasts of many of his performances. Many also are in the Escorial, where he passed many years. His principal work is the Miracle of the Five Sufferings of the Virgin at Verona. In the British Museum, Case X. No. 44. volume of Venetian School, is a print by him, *P. Fari. I. Gasper Dololio exc.* and No. 50, a cross by boys, *P. F. Swillem.—Peter Zimmerman exc.* Both publishers little known.

CCCCLXXIX. *St. John writing his Gospel.* The eagle at his feet; the dove descending. *Paulo Farinato.f.* A free etching, 1567. 11 by 7½.

HORATIUS FARINATO,

the son; not noticed by *Huber*; but whom our *Strutt* says etched much, and cites as his,

The Destruction of Pharoah's Host. A large plate lengthways; marked, *HO. F. F. PAVLVS Fa. V. I* for *Paul Farinatus of Verona invenit.*

JN. BAPTISTA FONTANA,

an artist who was born at Verona about 1524; worked at Venice, but chiefly at the Court of Vienna. He engraved the St. Peter Martyr of *Titian* with freedom. *Huber* gives six prints to him.

DOMINICA MARIA FONTANA,

designer and engraver; born at Parma, 1540. He studied at the schools of Bologna, and engraved from his own inventions and those of other masters. *Huber* gives six of his prints, but none with his name or mark; and as *Lanzi* does not name him, there may be a mistake. I give the following as likely to be his, but I really do not know it to be his style.

CCCCLXXX. *St. John preaching.* A folio upright, with a blank block where the inscription should be. It is chiefly etching; and St. John, a lean tall figure in the centre of the landscape.

The three BERTELLIS.

The City of Venice reckons several engravers and print-sellers of this name; we can name three, viz. *Christopher*, *Ferrando*, and *Lucas*; their times may be about 1526-30.

CHRISTOPHER BERTELLIS,

a native of Rimini, in the Dutchy of Modena ; he worked after *Correggio* and others. Of his,

CCCCLXXXI. *Christ preaching*. He is sitting on a plinth between pillars, under which is written, in capitals, from the sermon on the mount, *Beati qui audiunt verbum Dei, et custodiunt illud*. LVC. XI. A dark back-ground with old buildings, mark on a step on which sits a scribe, (Mon. 21, pl. iii.) 15½ by 13.

On a Virgin and child, large paper, signed, *per me Christofano Bertellis*.

FERRANDO BERTELLIS,

a native of Venice, who worked after the Venetian masters. *Heineken* gives the following, among others, Venus extended at length, on a drapery, and Cupid near her : large folio etching. *Ferr. Bertelli fec. Nic. Nelli. exc.* 1566. (after *Titian*.) I also found of his work, in the British Museum, a very free etching from the Deluge, after *Raffaël* in the Loggia : like the school of *Bap. Franco*. 12½ by 11.

LUCAS BERTELLIS,

an engraver and publisher, a native of Venice, at the head of a great concern in pieces, engraved from his contemporaries ; now become rare. Of his we have,

CCCCLXXXII. *The Tribute Money*. Nine figures ; many of which have fine expressive heads ; in the back-ground three pillars ; on the base of one inscribed as follows, *Reddite quæ sunt Cæsaris Cæsari et quæ sunt*

Dei Deo. On the left hand corner inscribed, *Domenicus Campagniola inventor, Lucas Bartellis. f.* There is much of *Baptista Franco's* manner in it, especially about the heads. $13\frac{1}{4}$ by $13\frac{1}{2}$. They must have been of the same school; and *Heineken* in his dictionary gives forty-four more. I doubt if *Peter, Horace, or Donato* were themselves engravers.

FREDERICO BARROCCIO,

a great painter who etched well; born at Urbino, 1528; died at Rome, 1612. He was a scholar of *Baptista Franco*, but having studied at Rome the style of *Raffaël*, he soon surpassed *Franco* in colouring, in which some thought he excelled *Giorgione* in richness. It is reported that he wisely used models for his virgins, and that his sister and nephew were very serviceable to him; but after all he was but too mannered. *His best work is the Annunciation, in the Treasury of Loretto*. He mixed dotting with line to give richness.

CCCCCLXXXIII. *The Annunciation*. Etched by himself with astonishing freedom: but the air of the Virgin is very affected, and looks like the character of heads by *Goltzius*; yet in the original I did not see that fault. The angel who is kneeling on one knee, seems from the same model as the Virgin. There is a view through the window of the castle, and a cat sleeping in the left corner of the plate. *Fredericus Barocius. Urb. inventor excudit*, written in perspective on the floor. $17\frac{1}{4}$ by $12\frac{1}{4}$. *Huber* says he etched five plates; but I believe there are only four that are *certainly by his own hand*, either as etched, or drawn on blocks.

CCCCLXXXIV. *A Riposo on the flight into Egypt*, called the Madonna della Scudella, where Joseph gives fruit from a tree to the infant, the Madonna sitting, and with her left hand, in which is the scudella, or bowl, dipping water from a fountain; the ass to the left hand not quite seen. A masterly composition, differing not much from one by *Correggio*. It is finely drawn on a wood block, and executed in three tints, *F. B. V. I* for *Frederico Barroccio urbino inv.**

BAPTISTA DE PARMA, called BAPTISTA PARMENSIS, painter and engraver; born at Parma, 1530, and thought to be a disciple of *Francesco Mazzuoli*. He resided at Rome, and engraved after many masters as well as from his own designs. *Huber* gives us five of his prints, and says his style resembles that of *C. Cort*.

One is the Virgin and Child appearing to St. John, from *Barroccio*, inscribed, *Baptista Parmensis fec. Romæ* 1588.

Also a Calvary and a Joseph, very large on two plates, dated 1584.

GASPAR AB AVIBUS, named also GASPAR PATAVINUS, etcher, and engraver; born at Padua, 1530, and whose dates extend from 1560 to 1580, variously marked. His graver has been thought to resemble *G. Ghisi Mantuanus*.

* The other two are the Virgin in the clouds with Christ. *F. B. V. I.* and the large print of the Pardon of St. Francis, 1581. A small Virgin and Christ unfinished.

CCCCLXXXV. *Christ eating the Passover*. From *Lam. Lombert*, (said by *Huber* to have been a copy from one of the same subject by *G. G. Mantuanus*). Eighteen male figures in a grand hall; inscribed on a

tablet *Lamb. Lombertus inventor*. On a step

Gasp F 1564

Nicolaus Nelli. Venuto exc. It is a laboured performance of no great excellence.

CCCCLXXXVI. *A Holy Family, St. John and Elizabeth*. Joseph is reading; a curtain and a building. On a large pallat to the left is inscribed, *Geo. Vasari Aretino inv.* 1565; and on the edge *GA. P. F.* on the other *Niccolo Nelli*. This print exhibits all *G. Vasari's* affectation and lame attempts at imitation of great masters.

A *Cæsar Avibus* has been cited, but no print of his is yet found. This mark I do not find in the *Abcedario*, *Huber*, *Bartsch*, or any other.

GIOVANNI BAPTISTA CAVALLERIUS,

a designer and engraver; born at Lagherino about 1530. He worked at Rome from 1550 to 1590: and copied other masters often, but was deficient in drawing; executing too many plates to do any very well. *Marrolles* says they amounted to three hundred and twenty-seven, but I know of none to be much admired, and sought little to add them to my collection, except when the master he worked from invited: and he may be placed near to that tasteless mechanical engraver *N. Beatrice*;

for both worked all their lives from fine subjects without catching a spark of good taste from them, or even improving their own drawing. He made all his heads mean, even when copying *Raffael* or *Michael Angelo*; for instance,

CCCCLXXXVII. *The Martyrdom of St. Peter*; from the Capello Paolina; a fine fresco, by *Mich. Angelo*, now much obscured by the smoke of tapers, but by no means ruined, as I observed, having closely examined its surface in 1790.

This is a loose and slovenly engraving, but I think the only one we have of the subject; above is a long inscription, at the end of which we have *Joa. Baptista Cavallerijs incidebat*. The old man folding his arms was engraved by *Beatricet* separately. 16½ by 21½.

CCCCLXXXVIII. *The Miracle of the Five Loaves*; from *Raffael*, as he inscribes it, is an unwieldy print, carelessly executed, and where all the heads are alike mean, and every figure ill drawn, which in all are seventy-nine in number, in a landscape, yet one may see through all this useless labour that the design was from a noble composition; *Johan Baptistus de Cavallerijs Lagherinus incidebat*. 30 by 20.

PAOLO CAGLIARI,

better known by the name of *Paul Veronese*; who also etched a few plates for his amusement: born at Verona, 1532; and ended his days at Venice, 1585. His masters were his uncles, *Antonio Badile* and *Geo. Carrotti*. He gained in early life the prize of merit offered by the senate of Venice, having *Titian* for his judge; his style

was entirely his own, calculated to decorate churches and palaces with vivacity and splendour. His very colouring was distinct from others, the airs of his heads generally noble, and his attitudes, although a little theatrical, imposing; his draperies rich and splendid, his outlines flowing, his foreshortenings unrivalled, and suitable to the situations he painted for. He well knew the powers of the pencil when united with the fascinations of colour, and how to give consequence to inferior decorations. To portraits he gave generally dignity and an imposing costume; but his greatest praise is, that his manners and morals are said to have been equally meritorious with his works of art. His etchings of the Adoration of the Magi should be in every collection; also two Sleeping Saints, a small upright; also etchings marked P. C. and P. A. col.

CCCCLXXXIX. *A Venus and Cupid* sitting on a cloud; she has in her right hand a bow, and her wayward son in his left has an arrow, which she attempts to take from him with her left cautiously. It is a dry etching, and from *P. Farinati*: inscribed on the right hand corner of a cloud,

IO PAULUS

CIMERLINVS VERONEN

incidebat anno 1568

P. F. V In.

Paul Farinati was ten years older than *P. Veronese*.

We ought to reckon among the engravers of this period, although chiefly engaged in Book Prints,

CESARE VECELLIO,

brother to *Fabrisio Vecellio*; and who etched and drew for wood engravers, according to many authors, who sometimes took him to have been *Titian's* brother, from the error of the editor of his Book of Dresses in the edition of 1664; he was also the author of an extremely rare work on Monsters, engraved, "*Ogni sorta di mostri de punta tagliate, punte in aria, &c.*" but the title of this work *Lanzi* does not seem to be acquainted with. I never saw it. The title of the edition of 1664 of the ancient and modern habits is, *Raccolta di figure delineate del gran Titiano, e del Cæsare Vicellio suo patello* (an error) *diligentemente intagliatè*, that is, designed by the great *Titian*, and diligently cut by the other. This makes him a mere wood block cutter; but *Lanzi* says he painted several things in villages in the state of Venice; neither do I know of any print properly from his invention.

C. REVERDINUS,

called *Gaspar* by authors, although his monogram has no G in it. *Bartsch* gives us eight of his marks, and says he knows only one print of his that is dated, and that is 1531: he asserts that every thing relating to him is enveloped in mystery, and that the report of his having engraved on wood, being born in Padua about 1550, and christened *Gaspar*, is partly erroneous. He denies also pieces attributed to him, yet himself attributes to him pieces very doubtful; as the *Virgin and Five Saints*, No. 9 of his catalogue; but I shall place it to his account, as in my opinion resembling his graver most

of any: it is better to place it near him than in a separate class, as it enables us better to compare in order to come at truth; and this has been my rule by other masters where there was any probability, as in *Vicus* especially, rather than multiply heads, which in *Bartsch* creates great confusion; whereas by the method I propose, we are led to find out a master by his homogeneity. *G. Gandinelli* says he flourished in 1554; but I can procure no light on this subject, either from the *Abcedario*, *Vasari*, *Malvasia*, *Lomazzo*, *Armenini*, *Cellini*, *Borghini*, nor any of the moderns. *Huber* does not even mention him, and *Lanzi*, who compiled from all, does not notice him as either painter or engraver. The *Abcedario* gives two monograms differing from the eight of *Bartsch*, and *Gori* two more also differing from all; thus we have twelve monograms to choose from. *Papillon* says he engraved on wood in 1610; *Strutt* also gives four prints not noticed by *Bartsch*, and I have some *that he seems never to have observed*. Many charge him with indelicate engravings, yet I have never found any by his hand that were not scripture subjects chiefly. Those with his name must be our guide for style, which *Bartsch* fancies to resemble *Bonasoni*! who would have despised his works generally, and *Augustino*, as much above him as possible!

CCCCXC. *A Group of Boys* dancing in a circle, naked, and another boy who is playing to them on bagpipes. They are ten in number, and in many respects resemble the attitudes of those so excellently grouped *amorini* from *Raffael* by *Marc Antonio*, who are practicing the *Catena* or *chain dance*, still a favourite at Athens; but two of *Raffael's* group are winged; the

imitation is mean and feebly drawn, as well as ill etched; perhaps from *Primiticcio*: under is *VBI: EST. ADOLOCENTIA. IBI EST GAVDVM SINE MALICIA*. No. 11 of some set. $7\frac{1}{2}$ by $4\frac{1}{4}$.

THE PLANETS,

eight personifications; each $3\frac{1}{2}$ by $5\frac{1}{4}$.

CCCCXCI. 1. *Venus* on a cloud; she is pointing to the spectator, and Cupid, with a bandage over his eyes, and his case of arrows slung, is caressing her over her shoulder. Below inscribed *VENVS*, with the hieroglyphic over ♀.

CCCCXCII. 2. *Jupiter*. A warrior helmeted, coated and plumed; his right arm reposing on the hilt of his sword, a shield in his right hand resting on the ground; an eagle behind a rock on the right hand of the spectator. *IVPITER*, on a block, and *Picés* on the ground.

CCCCXCIII. 3. *Mars*. Also armed like Jupiter, with the addition of leg and thigh pieces; also has a large sword; his left arm resting on a pillar, against which rests a shield with a grotesque face, his left foot on a helmet, a ram in front to the left; beneath *MARS*, and No. 3; the scorpion above.

CCCCXCIV. 4. *Sol*, marching, surrounded by a luminous glory; a lion behind on the left; he holds a sceptre: below, right hand, *SOL*, and No. 4 opposite.

CCCCXCV. 5. *Saturn*, with a wooden leg, devouring a child; at his feet an urn inverted and flowing; on the right a goat; his scythe on the ground: beneath, *SATVRN*. 9. No. 5 in the corner.

CCCCXCVI. 6. *Mercury*, running to the left over

some rocks, his Caduceus in his right hand, his left elevated; behind the rocks Gemini; in the clouds a female with long hair; Virgo perhaps. Below is *MERCVRIVS*. No. 6.

CCCCXCVII. 7. *Luna*, walking towards the right, and carrying a crescent moon in her right hand; she treads on Cancer. Inscribed *LVNA*.

These planets, both in design and execution, so much resemble some of the early and indifferent things by *Bonasoni*, that *common observers* have been induced to call them his; which they certainly are not, but undoubtedly by *C. Reverdinus*.

CCCCXCVIII. *The Virgin, Infant, and St. John*, with four saints, from *Parmigiano* probably. St. John is naked, his arms crossed on his breast, and is embraced by the Christ, who is stepping from the Virgin's lap to receive him; next St. John is a lamb; behind, St. John Evangelist holds the cup of the Eucharist, with a serpent springing from the wafer which covers it, *representing the Spirit, or wisdom, exactly as the Egyptians represented it in their hieroglyphics*. The other three are females, that with the vase Magdalen. It is a fine group sadly mangled by the engraver; a spoiled plate, and of course rare for that reason.

CCCCXCIX. *The Birth of the Virgin*. Sixteen almost detached figures, that were evidently separate studies, and some from antiques, most of them in graceful attitudes, all females and children, except one aged man, who hangs over the nurse that is washing his child: he rests on a staff, and places his hand to his head pensively. The mother is reposing on a sort of four-post German bedstead, which two winged genii are covering

with drapery; a young female on the left carries a child and a dish full of linen on her head very gracefully; at the foot of the antique bed, in one of those chests which constituted the step also to the bedstead, another is searching for some article which a female demands, opening the curtain with her left hand; between her and the accouchee is a female turbanded, offering refreshments, who sits easily and elegantly: an angel floats over the newly born child, and a woman is pouring water from a vase to purify it. Three female domestics on the staircase, with evident curiosity, peeping into the chamber. Below is generally inscribed, *NAVITAS . GLO-RIOSE . VIRGINIS . MARIE .* and 1540.

Heineken thinks it is from a bas-relievo at Loretto, that *Sansovini* began, and *Baccio Bandinelli* terminated. I have seen no such thing at Loretto, and think it is more likely to have been from some old Greek painter originally. 17 by 12.

D. *A Dead Christ in his Mother's arms.* She is behind, reposing his body on a sharp angled rock, representing the tomb emblematically. Three angels assist at this pious office, and rays of light come from behind both their heads and bodies. The design seems clearly by *Mich. Angelo*. No extraneous ornaments; on the left, *M.A. invētor.* These two last I do not doubt are by *Reverdinus*. 10½ by 8½.

DI. *Christ and St. Peter on the Water.* A very rudely engraved but very fine thing, as it conveys a sublime idea of the subject, owing to the singular way of managing the shadows and the stormy sky. Christ is on the right hand corner of the plate crowned with a nimbus, that is solid like an Oxford cap; with his right hand he

holds up his garments, while with his left, which is vilely drawn, he encourages Peter, who is sinking. The vessel has an antique and grotesque figure, with one mast, a torn sail and no rigging, like a visionary bark; in it are eight persons, who fill it. The crescent moon appears at the upper corner, right hand; in the middle below, next the line a date, 1548; but this is only found on a few of the impressions, and is rare. $13\frac{1}{2}$ by $9\frac{3}{4}$. *Salamanca's* name is on those without the date.

DII. *Another, same subject*, but very inferior in point of composition, and I place it among our engraver's works, only on the authority of *Bartsch*, for I think it unworthy of even so poor an engraver. They are walking on the sea of Gallilee; ten figures in the vessel fishing; a stump of a tree near the foot of Christ. It is in a frame, and scalloped at the top as well as bottom. 10 by $6\frac{1}{4}$.

DIII. *Apollo proceeding*. He comes furiously on behind four fierce horses of the sun: no car visible; but rays of light issue like a glory from his body and the whole ground. The Dawn personified holds two garlands, one in each hand, and floats beneath the feet of the horses; behind, two distinct rays burst downwards to illuminate the world. A circle cut off at bottom. The design is grandly conceived, and poetically; probably a thought from *Primaticcio*, but in part very ill executed. A circle, $9\frac{1}{4}$ by $8\frac{1}{2}$.

There is a curious print by this engraver from *Amico Aspertino*, who was a little crazy, of an Adam and Eve, and a child of Sin with finny feet; Adam holds the serpent; and Mr. Ottley is said to have many designs of this singular painter.

JULIO SANUTO OR SANUTUS,

said to be a native of Venice, born 1536; of whom we have scarce any authentic account, neither is it of much consequence, as the few prints we have from his graver prove that he never made any considerable advances in his profession, if even he made it such, which is doubtful. From some passage I should suppose he came from the workshop of *Baptista Franca*. To begin, we have a remarkable print on three plates, of Apollo and Marsyas.

DIV. *Apollo slaying Marsyas*, is the subject of the centre one of the three plates, where in the ground is a city, with buildings like Venice, and distant lofty mountains. On the second ground is the Parnassus of *Raffael*, copied probably from *Marc Antonio's* print, where the Muses are noticed, but the Apollo, as being otherwise employed, is left out, and instead of four trees we have two only: beneath this small group is inscribed in Roman capitals, to shew the motive,

*Ex Parnasi Raffaelis pictura ut vacuum
hoc impleretur.*

In front Marsyas half dead lays with his head on a huge rough stone, his pipe resembling a hautboy. There is some tolerable drawing in both the figures, and some firm engraving, but a sad ignorance of composition, of effect, and breadth on the whole. The design in part is said to be *Correggio's*, and in 1562 was engraved by *Julio Sanutus*. 20½ by 16.

DV. *Perseus and Andromeda*, of which I know only the plate containing the Andromeda, it being on two; a feeble invention, yet the figure not inelegant as to intention, though ill drawn. She is fixed to the rock by three

long chains; shells, a coral, and a crab at her feet; on the rock, *Ferrando Bertellis excudebat*, as publisher. 14 by 10.

DVI. *Tantalus in torments*, probably a copy ill executed from the colossal picture of Tantalus by *Titian*, now at Madrid, and ill as this is engraved, we may see from it that it came from a grand conception of the fable. He is represented as supported by a piece of rock, his left foot planted against another at the bole of a tree, from which he tries in vain, by extending his right arm, to gather fruit, his body bent backward, and his left hand supported by a rock that rises out of Phlegethon, on which in the distance we see Charon's bark passing by a fiery fall; buildings in flames, and little demons in the air; a dark water serpent winding up the stone that sustains the hero: in the left hand corner in capitals is inscribed, *Quaerit aquas in aquis, et poma fugasia captat Tantalus—Hoc illi garula lingua dedit.* 17½ by 13½.

DVII. *Proserpine*. She is gathering flowers previous to the appearance of Pluto; inscribed on the left hand corner in capitals;

*Se Rapita Lasciai verdure et fiori
Regina hor godo, et piene anco le mani
Lieta ne tengo di piu grati odore.**

DVIII. *Venus parting with Adonis*, from *Titian*. Dedicated on a label in the right hand corner near the top of the plate to a noble Venetian; in which he says he copied it from a rare picture painted for Philip of

* Mr. Douce has a little print with a pallat *Augustino Venetiano's*, with Z V on it, of the Sybil reading and the Boy with the torch, reversed and a little retouched. It looks like his, and may be *Sanutus Venetianus*.

Spain, in order to shew his affectionate regard; and I should be apt to think from the style of the dedication that *Sanuto* was no artist, but rather an amateur. He dates it from Venice, the 21 Sep. 1558, and signs *Giulio Sanuto*. This print is valuable, as it is an exact copy of all that *Titian* painted in that celebrated picture. 21 by 16½.

M. Bartsch has entirely mistaken this master, and at p. 499, of his 15th volume gives the works of *Ventura Salimbeni* to him, in the Marriage of the Virgin, whereas nothing can be more different than their several manners. This dedication settled it at once.

DIX. *A Holy Family*, from *Raffael*. Where St. John cloathed in a skin, is bringing fruit in his lap to the infant Jesus, who stands on a pillow in the cradle; St. Anna behind him, and Joseph, a small figure seen in part through a window above to the left near a pillar; and perspective of the inside of a building; the cradle of basket work. This picture is said to be in Oakover House in Derbyshire, on board: of all by *Sanutus* it is his best performance. 22 by 16½.

DX. *St. John in the Wilderness*. He is sitting, as *Raffael's* does, and taking water from a spring above him; his right hand resting on a cane cross, near which is written in capitals very large *AGNVS DEI*. a lamb feeding before him, and in the distance a city among rocks. A feeble piece of laboured engraving, but the St. John evidently from a fine composition. This print I once I think saw marked *Giulio Sanviox*; this has no mark whatever, and has a little of the style of *Dominicus Vitus*. 15½ by 12½.

DOMINICUS VITUS,

I believe a Venetian, about 1536; he engraved, say some writers, and was a monk of Valembrosa near Florence; what they mean by saying he imitated *Augustino* the Venetian, I do not comprehend; those I have seen of him being more like *Bonasoni* or *Baptista Franco*. His St. Bartholomew is inscribed, *Domenicus Vitus ordinis vallis umbrosæ monachus excidit Roma 1576*. He chose good subjects and had a good deal of taste in executing them, but was not a masterly engraver.

DXI. *Jupiter embracing Calisto*, in the form of a nymph, while an elegant slim Cupid is drawing his bow; the mask, and eagle at his feet to explain the fable; behind in shadow two amorini; no sky, no tree; a rock without herbage beneath, with a finely flourished *D* is *Dominicus V. F.* The subject is beautiful; perhaps from *Primaticcio* at Fontainebleau, and has been engraved by no other that I know. 11 by 7.

DXII. *St. Paul curing the Lame Man* at the Beautiful Gate. A little varied copy from the print by *Bap. Franco* of the same subject; but every way inferior, as that is to the original, which I believe is by *Raffael's* own hand. Of this print there are five copies, I believe, and that in part corroborates my opinion. 15½ by 9½.

RAFAEL GUIDI,

born at Florence 1540; who worked only with the graver, and according to *Huber*, in the style of the *Carraches* and the *Corts*. He gives several prints of him, but none with mark or name. *Strutt* also gives us three by

him: a Reposo, an Entombing, 1598, and a Crucifixion; but without any name or mark annexed. I know nothing of his merits or his works.

BARTOLOMEO PASSAROTTI,

painter and etcher; born at Bologna 1540; died there in 1592. He is supposed to have studied *Thaddeus Zuccherò* (*Lanzi* says nothing of him), and to have excelled in portraits and history, and to have founded an Academy at Bologna; afterwards rendered so famous by the *Carraches*. His works are said to have been engraved, and that he worked after *Fra. Salviati* and *Peter Perugino*. Marked *Bart. Passarotus fec.* *Huber* gives The Visitation from *Salviati*, in folio, with his name at length; the Marriage of Isaac and Rachael, from *Perugino*, in folio. I never had any of his engravings.

ANDREA ANDRIANI,

by some called *Mantuanus*, on account of his having been born there about 1540, and is said to have died at Rome 1623. A painter according to *Huber*, though *Lanzi* takes no notice of him, except as engraving a scene after *Neroni*; and engraver on wood: who was his instructor seems unknown; but he is reported to have carried to perfection *Hugo di Carpi's* method of printing in chiaro-scuro, and charged with purchasing the blocks of other masters, and after retouching them, publishing them in his own name. This charge is twice repeated by *Huber* without any fact to prove it; and as it is very difficult to retouch wood blocks without spoiling

them by plugging, I should doubt the assertion, for that which he instances, viz. the Death of Ajax by *Nich. Boldrinus*, is not of a nature to do this great artist any credit; and I am rather inclined to believe that others committed this forgery to avail themselves of his name, and impose on the collectors, who were justly avaricious of his performances, which were numerous. To form the best idea of his design on wood, we will commence with a piece that cannot be disputed.

DXIII. *Chistianity Triumphant*, from *Baptista Franco*, called *Somoleo*, and generally printed on coloured paper, with a broad border full of inscriptions, in capitals all round and below; dedicated to Lodovico Gonzaga of Mantua, by *Andrea*, as follows; from the Italian.

“To the Illustrious and Reverend Lord Sig. Lodovico Gonzaga, the dignified Superior of the Church of St. Andrea, in Mantua, my respected Patron. The above noble design by *Somoleo* having for a long time remained buried in my hands as it were, and it appearing to me, that I did injury to the profession imparted to me by God, I finally resolved to publish it in this engraving, and in this *new form of printing on wood*, under the brilliant auspices of your Illustrious Lordship, &c. &c. in order that from thence (thanks to your truly gentle nature) we may enjoy happiness under your parochial protection, on which subsisting, we bow with profound humility.

Illustrious Lord,

Your devoted Servant

ANDREA ANDREANI—*Mantua*.

ƆIC . ƆI . CXV (or 1585.)

This probably was to celebrate his own Saint's festival, and to recommend himself to the Superior. The subject is taken from the 4th chapter of St Paul's epistle to Timothy, 7 ver. I have fought the good fight, I have finished my course, I have observed the faith, &c. At the bottom border we have his monogram (14, pl. iii.) and fecit—*ANNO. D. MDCX. MANTVÆ*. On the fore-ground a satchel with *B. F* on it.

The subject is a christian warrior, whose shield bears a cross for its device, contending sword in hand with bad spirits, the enemies of religion, and death, who fights with his scythe; beneath the earth opens and discloses monsters and hydras in flames; on the left holy martyrs are reposing; above, Christ and his angels receiving and rewarding the victorious christian. The whole, the letters and all, on one block. 19½ by 13.

Huber mistakes this monogram, and converts the inner A to an H.

DXIV. *The Army of Pharoah submerged in the Red Sea, after Titian*; a very large print on four wood blocks. This elaborate composition exhibits a city on the distant side of the sea, the army of Pharoah in the midst, and on the shore on the left hand corner Moses extending his rod, accompanied with some of the elders of Israel, and people very tranquilly pursuing their occupations. It has great faults and great beauties: a dog is ridiculously employed, who seems a Hebrew dog, that had great contempt for Pharoah and little respect for Moses; one of the women suckling a child, *enfacciata*, exactly resembles the Indian mother in West's picture of Penn taking possession of his American estate. Such wood blocks must have been intended to embellish large

buildings, churches, or halls of convents. On a flag in the waves is inscribed, *Titian inventor*, the monogram, and *intagliatore Mantovano A. I. S. Fabie Bonsignoi*. *Gentilhuomo Sanese dedica l'anno. 1589. Sienna.* 25 by 45.

There is a still larger wood-cut of this subject on six blocks, by *Domenico delle Grechè*.

JACOMO PALMA,

the younger, painter and etcher; born at Venice 1544, and died there 1628. An admirer of the school of *Tintoretto*, whose manner he sometimes followed; but ultimately formed himself on *Titian* and other great masters, in which he was very successful. After working some time at Rome, he returned to enjoy his reputation in his own country. He etched a great many plates with freedom and spirit, which have been much sought after by the admirers of painters' etchings. He usually marked his pieces with his name; sometimes with a P crossed with a palm branch, allusive to his name. *Huber* gives us fourteen prints.

DXV. *St. Jerome*. A naked figure in conference with the Pope Damasen: both hold books, and there are two unwinged cherubs beneath the platform on which they sit. *P.* with the palm branch. $5\frac{1}{2}$ by $8\frac{1}{4}$.

GIOVANNI BATISTA PAGI,

a painter, who etched some plates; born according to *F. le Comte* at Genoa, 1545; where he died, 1629. *Cangiagi* was said to be his master. Having killed his

adversary in a quarrel he took refuge in Florence, as was then usual, when the relations would not be satisfied with fines, then at Genoa called the price of blood: on returning home after twenty years exile he exhibited proofs that he had not been idle, and executed also some etchings, having written a treatise on painting, well known by the title *Tablette du Pagi*, which he published at Genoa 1607, called *Definizione o sia divisione della Pittura*. folio. *Huber* gives this account of him, but names none of his etchings.

VENTURA SALIMBENI otherwise BEVILAQUA, born at Sienna 1555, and died there 1613. A disciple of his father, who was a scholar of *Zuccaro*. He worked at Rome in the Vatican, and St. John de Lateran, a Knight of the Golden Spur, and took the name of his patron from it; worked also at Florence, Pisa, and Lucca. *Huber* gives us seven scripture pieces by him, two of which are from his own compositions in 1590.

DXVI. *The Marriage of the Virgin*, from a design by *Raffael*; they are in the porch of the Temple, which is supported by twisted columns; the sacred candelabrum with seven lights burning behind, and the dove descending; a bloated beggar on the steps. On one side *R.* on the other the monogram, (No. 22, pl. iii.) This print *Bartsch* mistakes for *Julio Sanutus*; see p. 499, vol. 15.

DOMINICO PELLEGRINI commonly called TIBALDI, painter, architect, and engraver, as well as etcher; born at Bologna 1546. *Pellegrina Pellegrini Tibaldi* some

have thought to be his father, others his younger brother. *Lanzi* makes him born 1641 for 1541, and to have died 1591, or 1582, aged 42. *Augustino Caracci* was his scholar.

DXVII. *Peace delivering a Captive* from his chains, who lies bound on a shield, or it may be she has bound the God of War, and triumphs over him, holding in her right hand an olive branch. Here again we have the so often pilfered attitude of the Meleager, in the Prometheus of *Mich. Angelo* and Ananias of *Raffael*, &c. &c. Four winged genii attend on Peace, one of whom crowns her with olive. On a block is inscribed in large letters *PACE*; on a tablet right hand corner, *DOM. F.* This is chiefly engraving, and dry; but his etchings are free and rich. $15\frac{1}{2}$ by $10\frac{1}{2}$.

DXVIII. *The Adoration of the Shepherds*, where the Virgin sits under the stem of a tree, whose top is intended for a palm; under it a piece of a shed of reeds sustained by a fine pillar; Joseph and the ass behind; three shepherds admiring the infant; one kneels, a lamb at his feet; the Virgin lifts the veil that covers the child delicately. It is very like *Correggio*. *D. P. F.* $8\frac{1}{2}$ by $6\frac{3}{4}$.

At *Andrea Andriani* it was my intention to take leave of the ancient trunk of the good Italian school, where design was more attended to than the effect of the graver, except by a very few, and the character of the style of master was little regarded. Admiration beginning to be excited by the mechanical part of the art, the act of the graver; so that however paradoxical it may appear to some, the clearer and sharper the cut of the graver, nay

the more firm and determined it was, and the greater degree of admiration it excited in the multitude, the less was the pleasure derived from the composition by those who had a right taste. A faultless monotony in the execution became fatiguing, and in descending to the polishing school of the *Caracchis*, and the long descending train that followed in procession that system of graving, down to the *Willes* and the *Edelinks*, we sigh for even the faulty effects of the old masters, and wonder how it comes to pass that *Raffael*, *Michael Angelo* and *Da Vinci*, should be lost in these fine dresses, and appear less interesting than they do in the rude studies of some of their contemporaries, who often seized the expression and intentions, though faulty in the contour. He therefore who could wish to draw a line of division, and set up a pale to separate the Italian school of early times from the new era of the school of the *Caracchis*, should commence here to give us the etchings of the *Caracchis*, *Guido*, *Sisto Badaloccio*, *Pesaro*, &c. &c. things more easily obtained than the works I have been citing, and to which I always limited my Collection ; for every thing etched or engraved after the times of *Andriani* is so well known, so common, and so easily procured from the portfolios of the dealers, that I think it best to halt where all the difficulty is past in collecting. It is true, no artist or lover of the arts would choose to be without a specimen of each master, down at least to the year 1600 ; yet I think there is no farther occasion for a guide as to masters. I shall now therefore only proceed, before I conclude this work, with the list of such engravings, as having neither name or monogram, or even palpable evidence about them as to their origin, have

hitherto been a bone for the criticks, too hard to dissolve with complete success ; taking occasion, as many of them are both valuable and scarce, to submit my conjectures as I go on ; but leaving others of greater sagacity to decide if possible ; for many, I will fairly confess, after expending more time about them than perhaps the object merits, I find at last to be inexplicable. To proceed then to

DXIX. *Pasquin*, a mutilated figure, and Torso of Marforio lying before him on a plinth at the corner of a street. Ten labels with satirical sentences, somewhat effaced, are stuck on the walls of a street in Rome, in which four men are walking. On the stone that supports the statue 17 lines, commencing,

Jo non son (come paio) un Babbuino.

Stroppiate, senza piedi, senza mani, &c. &c.

below a pair of steelyards and a cardinal's arms. On the ground a club, asses' ears, rams' horns, a whip, and a halter. *Johannis Orlandi. formis, Roma 1602. Ant. Lafreri formis Roma. . X. D. L.* An ill executed production : a little in the style of *Marco di Ravenna*. 15½ by 11. This print is certainly only of value, as marking the character of the times.

DXX. *Pandora*, descending to earth, with her vase balanced in her right hand ; she is supported in the air by two genii and a winged zephyr : below, a ruined aqueduct, mountains, a city, a ruined temple, and the stem of a large tree : by her drapery we see she is *declining* towards our globe. *Bartsch* calls it *Psyche ascending* with a box of beauty ; from *Raffael*, at the Ghighi. The design is worthy of that master ; but is certainly a Pandora. The tree is like an early *Vicus* ; but it may

be an early print by *Ravenna*. $11\frac{1}{2}$ by $8\frac{1}{4}$. *ANT. Lafreri*—*R* in the corner of the print. The paper stamp, the peacock in a circle.

DXXI. *The Master of M. L.* called by some *Melchior Loriak*, improperly, as his engravings were very neat, which these are not : by others with more probability attributed to *Michael Lucensis*, who according to *Florent le Comte* was an engraver. *Strutt* says it is certain he was established in Rome as a printseller, and I think he must have been a publisher, because after the *M. L.* I find in some of the prints *cum privilegio*. His name, *Michaelis Lucensis*, and the monogram *M. L.* *Strutt* says are on an upright plate of a Holy Family, slightly etched from *Julio Romano*, into which St. Mark is introduced. Among those here given from my own collection the Niobe seems to differ from the others with this mark ; but as it is from *Polidore's* friezes, scarce and little known, I place it under this head.

DXXII. *M. L. Two Friezes of Boys.* A mock triumph, where a boy is borne on a palanquin ornamented with scallops ; before him advance a vase and torchbearers ; behind, a band : in all twelve figures. A hard etching with broad lights, like *Polidore*. Mark, *M. L.* $16\frac{1}{4}$ by $3\frac{3}{4}$.

DXXIII. *Its Pendant.* An altar crowned by masses ; Montalto, the arms of Sixtus ; five mountains : a genii is crowning it, whilst another presents flowers, another fruits, while a little satyr plays on the zampogna : six figures. Both the prints are by the same hand, and have the same mark. $13\frac{1}{4}$ by $3\frac{3}{4}$.

DXXIV. *Horatius defending the Bridge* of the Tyber ; others endeavouring to destroy it. In the same

loose and broad manner of etching as the other. Above is inscribed, *Monumentum Horatii super pontem Confligentis, quod adhuc in Romæ ruinis ita sculptum est.* *M. L.* left hand. The design is *Polidore's*; perhaps from the front of some house in fresco, as mentioned by *Vasari* in the life of *Polidore* as his. $12\frac{1}{2}$ by 10.

DXXXV. *A Sacrifice.* Broad lights in the same style. Two bulls conducted by a youth on horseback: a boy and girl carry packages, followed by a lame old woman on crutches; four men also. In all eleven figures. A temple in the back ground: *M. L.* It is more like *Maturino* than *Polidore*: I think probably from the ornaments of the front of some house. $11\frac{3}{4}$ by 8.

DXXXVI. *Galley Slaves and Soldiers,* rowing up a bark richly ornamented, to board another equally rich; two soldiers contending. An etching full of energy, in the same style. The bottom of the vessel covered with Nereids and Tritons. Mark *M. L. cum privilegio*, which I think makes in favour of this *M. L.* being only the publisher's mark. 14 by 8.

DXXXVII. *Another Frieze, from Polidore.* Where a female in the centre embraces a black ram; preceded by a man who holds another female on a horse, before whom is a figure carrying two doves. In all fifteen figures. In the right hand corner, *Polidore invenit.* No mark.

DXXXVIII. *Another Naval Combat,* where the most violent efforts are making to board each other. On a tablet, right hand corner, is *Polidoro inventor*, and on the galley *M. L. cum privilegio.* This is mentioned by *Vasari* as the joint work of him and *Maturino* in Rome near the *Maschere D'oro.* They are slighter in point of

execution than the others ; yet are valuable, as retaining character of action, and heads. $17\frac{1}{2}$ by $8\frac{1}{2}$.

DXXIX. *Niobe and her Children destroyed.* Apollo on the left hand ; Diana on the right ; in the centre is one fallen with his horse, an arrow in his head ; under him a block, inscribed *NIOBBE* in capitals. No mark ; but a little like those marked *M. L.* 15 by $6\frac{3}{4}$.

DXXX. *The Death of Meleager.* Nine principal figures ; two above, Apollo and Diana ; two in the back ground slaying the boar ; a horse above, and a miserably ill drawn dog howling, whose leg comes out of the frame of the picture. This composition is fine and upon a grand system. The author probably *Perino del Vaga*, and the bad drawing of the engraver cannot conceal from us, that in point of grouping, expression, and light and shadow, it must have been well worthy of admiration ; perhaps we may ascribe it to *Nicholas Beatricet*. Beneath is inscribed,

Piangesi qui di Meleagro il Fato, diede lo
Stizzo ch' alvi eatato, per un atto ch' al
Giovin fu usato, turbato alla sua madre
per i fratelli, perche la madre al fuoco
rio vorace.* ch' al' amor D' Athalanta cosi piace
da gli zii quelli uccise onde la pace ;
Morto tal male aggiunse ai dolor felli.

Excudebat. Ant. S. 1543. $16\frac{1}{2}$ by 12.

DXXXI. *The Destruction of Niobe.* Diana and Apollo above, executing their vengeance : the daughters are seven, occupying the left hand of the design ; the sons seven, on the right. In all seventeen figures. Niobe,

* rio vorace for Divorace.

is a small weeping figure in the back ground, and is looking towards a city. Four latin couplets beneath,

Natorum Niobe et numero, et vertuti superba, &c.

Ant. S. Roma an. 1541. $17\frac{3}{4}$ by $13\frac{1}{2}$.

DXXXII. *The Continence of Scipio.* He is seated near a tree, and refuses the ransom offered by the parents of the virgin captive. A female, as a city, offers him keys, while three men kneel and present vases full of coins; he is surrounded by his generals and soldiers. Beneath, inscribed in capitals, *Aurum pro redimenda captiva virgine parentes attulerant Luceio. Sponso. Tradit. Scipio. Roma excid. Ant. Sal.* On a stone 1542. Compare this print with *Vico's* Virgil, the Roman sorcerer, and it will be evident that the design was by *Perino del Vaga*. $17\frac{1}{4}$ by 12.

DXXXIII. *A Satirical Print*, to me at present inexplicable; but which seems also to have been designed by *Perino del Vaga*: where there are thirteen figures, including a Janus holding up the key of his temple; yet *Raph. inv.* is at the bottom. A sort of Charity with only two children is seated at the right hand corner; Mercury departing, and the Eagle of Jove limping away; Cupid retires also wringing his hands in sorrow; Neptune's trident is thrown down, along with the bow of Cupid, and Janus holding up his key seems to indicate that war is commencing: on the left, at a miserable tripod of three wooden legs covered with a cloth, two personages are gambling with dice, seemingly for forked tongues, two of which are on this table, and two other substances somewhat resembling them; also two common scores or chalk marks. One of the figures gaming resembles a

female figure of Calumny holding a forked tongue in her left hand, as having obtained it; her antagonist, a man, characterised by no attribute, seems attending to the cast of the dice; behind, a horned personage, like a faun, grasps a flaming torch; behind also is a female with a vase of flowers, in conversation with a man who seems appealing to heaven: two serpents glide swiftly towards the table. Beneath, is inscribed in capitals,

INVIDA Vipereis lingua usq; armata
 Venenis quam valeat norunt
 Diiq; hominesq; simul
 Vis nulla infernam queat hano
 Pervincere pestum huic ceduni
 Magni fortia tæla Jovis.
 Cedit amor trepidus, cedit neptunus
 et altrum hanc fugiunt Reliqui
 Diiq; Deæq; Luem.*

15½ by 10½.

DXXXIV. *Two draped Statues*, from the villa Madama at Rome. I believe both are young, and wear the toga, both buskined, and both without arms, and were it not that their legs are different one might suppose both were engraved from the same statue; one has a shield, the other a stump of a tree at the feet. 11 by 4½ each.

DXXXV. *An Aged Man holding a Book*, intended for St. Paul perhaps, as he has a sword at his feet; he stands on a rising surface of grass, a wall behind. Is well draped and the execution is something in the style of *Lombert*, being snaky. 7¾ by 4½. Not a common print.

* Is it a satire on gaming?

DXXXVI. *Apollo conducted by the Hours.* He embraces his lyre, and is encircled with rays, very ill executed; beneath, the Moon, as a female holding a crescent, is retiring, her back towards the spectator. Ganymede is horsed on the eagle above; four horses, two horæ. The print has a semi-circular top, and is an ill executed thing from a noble conception, probably of *Primaticcio*. $7\frac{1}{3}$ by $4\frac{1}{3}$.

DXXXVII. *The Creation of Sun and Moon*, by the First Cause, who sustains one in each hand. In the corner is an *R*. There is no doubt of its being from *Raffaël*. $8\frac{1}{2}$ by $6\frac{3}{4}$.

DXXXVIII. *St. Peter curing the Lame Man.* He is advancing before seven people, and takes the patient by the hand; nine are on the other side, in a pillared portico, a female among them: they are on a pavement and steps, a tree and a city in the left hand corner. This print is not common, and has long been a perfect riddle to collectors, having neither mark, name, or style of engraving to enable us to detect the author. See *Bartsch* p. 16, vol. 15. No. 5, who thinks the design is by *Perino*. $17\frac{3}{4}$ by 11.

DXXXIX. *Ten Naked Figures of Males.* Two of whom are disarming a third, who struggles and grasps a metal style with a long point, in the left hand; at his feet lays a dead man, and another is falling supported by a third; behind are four more, who seem full of fear and astonishment; in the distance a city and a cave slightly etched. The scenery, rocks. No sky engraved. This composition resembles the style of *Micarino*; but the engraving shews no traces of any known master: it is hard and wiry. I should be apt to attribute it to

Pollajuolo's design myself. Qy. Is it the story of Ancus Marcus, or Erixion slain by the populace for his unnatural affection; or is it Cassianus, by whom Prudentius was martyred with the styles with which they wrote on waxen tablets; in Hymn IX. Both Plutarch and Suetonius, and Seneca mention accidents from carrying styles (hence perhaps modern stiletos), against which a law was made, and they were for safety reduced from brass to bone.

DXL. *A Naked Youth* preparing to play on the zampogna, or pan-pipes, by considering before he lifts it to his mouth. He is sitting on a tree, and resembles in attitude that rare one by *Julio Bonasoni*, having been by some mistaken for it; but it is a less graceful figure, and not so well drawn; to distinguish it, the stump of the tree has three knots; at his foot is a little step. It might be *Augustino*, or of his studio. *Mariette* calls it *Vico's*; and where we doubt, his judgment is good.

DXLI. *The Miracle of the Fountain in the Wilderness*. Moses and Aaron occupy the left of the print. The first group consists of twenty persons; next follow a crowd, preceded by a female on an ass, who delivers a child to an old man; another stooping to lift up a bundle; camels and a crowd follow with a flag: behind, a forest, (a great incongruity,) with people advancing led by a female mounted on an ass: on the rocks is a dog, running down a fallen stick very oddly, and a piece of timber behind him. Moses has a book in his hand and a very short rod. One of the figures resembles *Raffaël's* portrait. This print also presents difficulties as to its author: there is something very like *Reverdinus*: but not quite enough to give it to him. It has great merit as a composition. 16½ by 10½.

DXLII. *The Triumph of the Indian Bacchus*, passing before the front of a temple; two elephants, three camels, a lion and a lioness, a cameleopard, satyrs, winged genii, &c. In all thirty figures of men, women and children. This print is very ancient; the style of engraving a little resembling some very early prints by *Bonasoni*, yet not his probably. The subject is a little altered from a very ancient bronze pannel taken from some temple gate in Italy. This pannel I once possessed, and it is a very fine composition, of which this print conveys but a faint idea. The bronze came out of Leicestershire, and once belonged to a Mr. Samuel, a silversmith of that county, whose effects were sold in London. Of these pannels I have become acquainted with the designs of two more, viz. a drawing, framed under plate glass, of *Raffael's* hand, sold at Sir Joshua Reynolds' sale of prints in 1798. *The Sacrifice to Priapus*. No. 587 of my catalogue, of the same size as this print, where many females are sacrificing an ass with great tumult, is also from another of these pannels in bronze, I doubt not, as all the three groups are composed in the same style, and in the form called demi-lune or crescent. Whether there are any more is not known; but it is probable there may; and in Rome it was reported that at the Pantheon there once was a bronze gate, with such pannels found; others that it was near St. Peter's. The three spoken of were all religious ceremonies of the ancients: this probably related to the Floral games. $18\frac{1}{2}$ by 13.

DXLIII. *The Birth of St. John*. A fine free etching of eight figures, from a design that is by *Julio Romano* I have no doubt, for the style is free, and so like

his peculiar manner of design, that if I were desired to point out a print which might be his own etching, a probable thing, considering how much he lived among engravers, I should have no hesitation in selecting this. On the left we have inscribed, *Nativitas Gloriosæ Virginis*, and in the right hand corner, *Julius Romanus inve.* without any other name, or mark of engraver or publisher. A basket, with five birds on the left; a fire on the right hand, of wood, at which, a female is drying a garment for the child. $16\frac{1}{2}$ by $11\frac{1}{4}$.

Among these singular prints, where freedom is discoverable we must look to find the etchings of the old masters who executed only a single design on copper or wood; and the following I also think the work of a painter.

DXLIV. *Christ Scourged*. Five figures in a grand hall; erroneously by *Malvasia* attributed to *Bonasoni*, on account perhaps of some small resemblance in the execution of one of the pillars. Mr. *Duppa* speaks of such a print as having the mark of *Adam Mantuanus* on a pillar; such a print I never have seen, and if I had seen that monogram I should have denied it to be his, from the nonresemblance of the style; and it seems to me that it is more likely to be an effort at etching of *Sebastian del Piombo*, as the outline is carefully drawn, although the shadows are timidly and feebly filled up, like a man who knew what he was about, but afraid to guide his graver. *Gori Gandinelli* it is who gave it to *Adam Mantuanus*, whose authority is little to be depended on, and that he engraved it from a picture belonging to the noble family of *Bulgarini* in Sienna. It is always a rare print. $18\frac{1}{2}$ by 15.

Bartsch gives two other prints of this subject, nearly the same size, to *Adam Ghisi*, Nos. 1, 2, vol. 15. of his work.

DXLV. *Abigail bringing presents to David*. He receives her at the head of his army, crowned, and with a page holding up his robes and carrying his helmet on his own head; a figure resembling a little one of the *Monte Cavallo* figures leads his horse, behind the king; next to whom is a horseman, bearing a flag with the harp of Israel on it. Abigail has five female attendants, and kneels to salute the warrior's hand. Beneath are four Italian couplets.

Per seguir' d' avit i principi altieri
De i filistini popolo lassate ;

Havea le donne sole, che da i fieri
Nemeci fur de la citta cavate

Con le ricchezze ma poi che i sentieri
Adietro—volse, furon liberate

Insieme con la preda, e qui si vede
Di lui la carita, di lor la fede.

Ant. S. exc. ROMÆ 1543.

I know nothing of the engraver; but it may be by *Marco di Ravenna's* school. 17 by 11½.

DXLVI. *A Grange, or Farm, and Milking*; with a landscape, and people landing out of an antique vessel.

The fore-ground a pen, where an aged female is giving water from a bucket with two handles to a cow, at the same time that a hind is milking the animal; a youth is feeding another out of his lap; eight cows and some sheep; a man arrives with a lamb on his shoulder; on a hill above, two shepherds, two goats, and three sheep:

the whole beautifully etched in a masterly manner; very likely by *Giovanni Bellini* or *Titian*, being evidently too light and free for *Baptista Franco*, for whose I once suspected it. 17 by 10 $\frac{3}{4}$.

DXLVII. *Clelia and her companions passing Tibur.* The camp of the enemy above; a bridge, a city, and a statue on a pillar. Hercules is tending cattle on a hill: in all eighteen principal figures. Below Tyber personified, the wolf and the twins: Clelia is on horseback mounted behind another, and two females are wading the river. *Julio Romano* is the author of the design, which I found by chance, painted in fresco on the ceiling of a garden-house in the villa Lanti, above Rome. *Polidore* is also mentioned as having painted this subject at the corner of the Chiavica; but that might be the one on which *J. Bonasoni* founded his imitation in the print. 21 $\frac{1}{2}$ by 15 $\frac{3}{4}$. The engraving is of some author little known.

DXLVIII. *Fontainebleau: the Spring there.* A rather singular etching, partly executed in the dotted manner. The source of this celebrated fountain is guarded by strong timbers from the fall of the rock above, and gushes out of a mere crevice. A patient is drinking out of a bucket, which a young female, the guardian of the source, offers him; two others and a youth with a jar on his head, are retiring with water; two females on the ground, each with vases; a child and a girl bearing another vase. The design looks like *Poussin's*, and the etching may be his; for it is tender and light, like his style, and we cannot attribute it to any other known artist.

DXLIX. *Two Aged Men:* a wood cut. A fragment

by *Theodorus Hembrecher* in 1633, who was much at Venice, and probably cut the block for *Titian*, whose design I have no doubt it is. One is in the round Venetian bonnet, the other kneels on one knee, and is bald; he wears a robe. It is most likely a fragment from a large block of *Susanna and the Elders*. For monogram (see Pl. iii. No. 15.) I don't find this name in *Strutt*. 21 by 15½.

DL. *A Nativity, of nine figures*. This print is a pure etching, which I cannot but consider as of inestimable value, as the work of *Raffael* himself, no less than that other, No. 430 of this catalogue. From its internal evidence it must I think be his *or* that of his great engraver *Raimondi*; but as we do not find that he first etched his latter plates, I think that supposition is out of the question; for accustomed to be with engravers *as Raffael was*, in giving instructions relative to those executed from his own designs, I can scarcely believe that he never amused himself with this art. And let an impartial artist's eye examine this etching with attention, and he will soon discover something of the hand of our great master in the wonderful freedom and grandeur of the whole management of this free *point*, which, whilst it betrays the marks of a hand unused to copper, exhibits an infinitude of painter-like skill in overcoming the difficulty: for instance, the two angels hovering over the manger really seem to float in the air, detached from the ground, in despite of bad biting in, and its inequalities are to me convincing proofs of this opinion being well founded; for none but such a master could have drawn the shepherd kneeling on the fore-ground next the lamb; the leg and bottom of the foot are masterly and

Raffaelesque, as are all the heads. The scene is an open stable; a star above the gable end: the manger, a wicker one; there is an ox, an ass, and a lamb bound by the feet. A round basket with two doves on the right; on the left a stone, with *R. V.* on it. $11\frac{1}{2}$ by $8\frac{1}{4}$.

DLI. *Another Holy Family*, from *Raffael*. The infant is naked, lays on its back, and lifts its hands as speaking to the Virgin with gesticulation, who looks down respectfully to him, lifting a veil from him with both hands gracefully: she is crowned with a solid nimbus, as is Joseph, who is behind leaning on his staff, which he embraces with both hands; in the right hand corner is a large tablet, inscribed *RAPHAEL VRBIN. INV.* 1553. This is uncommon, and is a slight but free etching of some artist unknown.

We have another print from this subject, by *Georgio Mantuanus*, with his monogram; a Quarto, under which are two lines, commencing,

Arridet dulci puer, &c.

I found it Case V. vol. 7, No. 114. in British Museum. A picture of which subject is in Mr. Miles's coll. at Bristol.

DLII. *A Naked Bearded Man crowned with Vine Leaves*. He is throwing the sun's rays from a German burning glass, a convex mass, among various animals near a lane, where, affected by the heat, a dragon seizes a lion, who is himself seized by a bear, and assaulted by the horn of an unicorn, a lioness coming up and growling and a wild boar's head seen panting in a corner. This etching is done with great care in a peculiar manner, and I should think was intended perhaps as a symbol of Africa. In the Corsini collection of prints at Rome, in the volume of Florentine masters, they attribute this

etching to *Leonardo da Vinci*; but *Gori Gandinelli*, at page 264, article *Caylus*, attributes it to the Count Caylus, and says he etched it from a *first thought of Leonardo's*, preserved among the King of France's drawings, and of the exact size of the original, describing it correctly.

DLIII. *A Youth leaning against a Horse*, which is saddled and bridled, and has the tail bound up in three places, as preparing for a journey. The young man is unbonneted and looks up to a woman representing *Fortune*, who is winged, and has on her shoulders Love, and a terrestrial globe. Inscribed beneath,

Io son Fortuna buona, ho meco amore,
Se mi conosci, ti farò Signore.

No mark, or any semblance to any known engraver: design like *Raffael's* school. $7\frac{1}{2}$ by $9\frac{1}{4}$.

DLIV. *The Marriage of Alexander and Roxana*, according to *Huber*; but it may be, I think, the feast of Alexander and Thalestris. Venus and Mars and Cupid seem promoting the union of two young persons, by the youth who is dressed like a shepherd offering a ring; six men play on wind instruments of the hautboy kind; on the left a feast serving up. In all twenty heads. No mark, but most like *G. Ruggieri*, or *Ant. Fantuzzi*. $10\frac{1}{2}$ by $8\frac{1}{4}$

DLV. *Portrait of Pope Gregory*, in a frame with his arms, and mitre. Beneath, inscribed *GREGORIVS XIII Bononien . Pont . Max . creatus III . ID . MAII . MDLXXI*. At the foot of the pillar the monogram I . H . S . with the Cross above (See No. 23, Pl. iii.) which differs from that in the next print. Many

have attributed this portrait to *Bonasoni incorrectly*. The name of this engraver is unknown.

DLVI. *The Legend of St. Nicholas*. In the golden legend of the saints it is related of St. Nicholas, that hearing of a distressed nobleman, whose three daughters had agreed to prostitute themselves in order to support their father, he, then a bishop, came in the night and threw into the window *a mass of gold in the form of a ball*, which served as a *Dota*, or marriage portion, for the eldest daughter; again, repeating his visit secretly, the second in the same manner procured an alliance, and coming the third time with a like generous intention towards the youngest, the father pursued and overtaking him, thus discovered his benefactor. The three golden balls are St. Nicholas's arms, but now our pawnbrokers' sign.

In this remarkable print we find the interior of a room, a bed, and a statue of Christ holding his cross in a niche. The aged, bearded, pensive parent, sits in an ancient elbowed chair, over which is a crucifixion and two flower pots; three daughters in varied pensive attitudes sit around him. The youthful saint, draped like an Apostle, and with a nimbus, is throwing in the second apple of gold, the first having reached the bed, and holding the third in his left hand. In the right hand corner is the monogram, and under St. Nicholas's feet is his name in capitals spelled *SAN. NICHOLLO*. In the *Brit. Mus.* vol. x. (among the *Titians*) p. 26, it will be found a good impression. It seems a compilation from the Venetian school; the female sitting by the bed is the famous St. Hellena, probably of *Titian*, so often copied.

DLVII. *The Twelve Sybils*. 1. A young female in long garments, carrying a lanthorn with her left hand,

and treading on a serpent. Architecture. Inscribed in capitals,

Lucescet Serpens que calcater Sybilla Persica.

DLVIII. 2. A young female, nearly in full front, standing in a niche; in her left hand a flower like a lily.

Florem Germinabat Radix sine spina.

DLIX. 3. A female holding a horse-shoe up in her right hand, and standing on a book.

Describetur in pace et veniet Sibilla Delphica.

DLX. 4. A female carrying a cradle, with oxen engraved on the semicircular end. A fractured shell.

In Stabulo cunas Habebit, Lex Sibulla Cumæa.

DLXI. 5. A female, robes flying, holding in her right hand a hunting horn with long strings, which she catches in her right hand. A star in the right hand corner. A temple behind her.

*Auditer et cinibus orbis et adorabitur
Sybilla Erithæa.*

DLXII. 6. A female in a close dress, and holding a sword in her right hand; on a pedestal at her right two soldiers cut to pieces and falling. A temple behind.

Occidentur Parvuli et Fugiet Sybilla Samia.

DLXIII. 7. Runs, carrying a pole with a flaming vessel at the end of it; her right hand holding the purse of Judas with the thirty pieces of silver. She goes to the right hand.

Pretiam Facient et incidiabunter ei Sybylla Cumana.

DLXIV. 8. She walks towards a wall, holding a dead hand in her left, and looking at it from the spectator.

Deo impingent Alapas Sybylla Helespontica.

DLXV. 9. Stands frontwise; her right foot elevated on a plinth; in her right hand a flagellum with four thongs.

Dabit in verbera Dorsum Sybilla Phrigia.

DLXVI. 10. Holds a crown of thorns in her left hand.

Spinis Coronabitur et Illuditer Sybilla Tiburtina.

DLXVII. 11. She runs with the cross towards the right; her drapery flying behind.

Cruci Damnabunt Innocentem Sybilla Epirotica.

DLXVIII. 12. Is little cloathed, and carries the Labarum in her right hand, pointing upwards with her left.

DLXIX. *St. Helena*. She is sitting near a window in a pensive attitude, the angel passing, but flying with the cross; a dog at her feet. I believe the legend says she was converted by this vision. Those with the angel in the air, for it has been repeatedly engraved, represent her after her conversion: we have another by the same hand without the angel. In one by *Bonasoni* the angel has been inserted by another hand. The style of this engraving is peculiar to this elegant print being all straight lines one way, like Mellan, which gives an idea of warmth and colour. It is of the Venetian school. 6 by 2½.

DXX. *The Genius of the Chase*, from a gem or paste no doubt. A draped female in buskins, with a cap like the Phrygian bonnet; she carries a stick across the shoulder, held by her left hand, to one end of which is a hare, to the other two birds; with her left she drags a wild boar. A plain shaded back-ground of lines perpendicular. No ground. The style of this rare print is

delicate, very correct and unlike any other Master, but nearest to *Caraglius*.

DLXXI. *Love and Venus*, sleeping under a curtain and near a pillar that stands on two brackets and a plinth. A meagre etching, but evidently from *Primaticcio*. $5\frac{2}{3}$ by $3\frac{1}{3}$.

DLXXII. *A Muse with a Lyre* without strings, of a peculiar form. She stands on a niche with her right foot on a square stone, and holds the lyre with both hands as tuning it. A hard and dry engraving. $4\frac{7}{8}$ by 3.

DLXXIII. *Silenus*, supported by two Fauns and on an ass which is braying; a Satyr leads him by an halter; a vase before him, and a tree *with leaves* at each end of the piece. It seems a copy from a cinque-cento gem, as antique gems are not *leaved*. $6\frac{1}{4}$ by $4\frac{1}{4}$.

DLXXIV. *Three Females*, in a niche, all draped; under is inscribed, *INNOCENTIA* in capitals. No mark. $6\frac{1}{2}$ by $3\frac{1}{4}$.

DLXXV. *Magdalen embracing the Cross*. She is in a landscape, a solitary Calvary. Design like *Michael Angelo*. $6\frac{1}{4}$ by $4\frac{1}{3}$.

DLXXVI. *The Triumph of Venus*, from some very old Florentine master; a barbarous but curious composition; she stands on a globe elevated on a boat, marine monsters carry two groups of Tritons, who blow trumpets, and horns; Cupid soars above: all touch the sceptre of Venus. Sixteen figures; a mountain country. 7 by $4\frac{1}{4}$.

DLXXVII. *Perseus and Andromeda*. A rude engraving of the same early school. She is chained to a rock, upright in the middle of the picture: Perseus

descending to the right hand, thrusting his sword into the mouth of the monster: on the shore he is duplicated, treading on Medusa after having decapitated her. Near her feet, on the rock, is inscribed *ANDROMEDÆ . LIBERATO*. $7\frac{1}{4}$ by $5\frac{1}{2}$.

DLXXVIII. *A Christ fully draped*, his eyes cast down, and his right arm elevated; in his right he supports a book clasped that rests on his hip, also a standard of the cross; his right foot rests on a ball, and his whole figure is surrounded by a glory. No inscription, or mark. $5\frac{1}{4}$ by $4\frac{1}{4}$.

DLXXIX. *A Triton with two Cymbals*. He is floating on his back; a female half draped figure sits with her back to the spectator; she looks towards the Triton, and with the index figure of the left hand points to the sky. $5\frac{1}{2}$ by $6\frac{1}{2}$.

DLXXX. *The Dog of Alcibiades*, in two different positions, under and between them inscribed *Romæ MDLX—Sebastianus de Regibus in ædibus Salvianis incidebat*. I place this print among the unknown, as I can find no account anywhere of such an engraver except in *Evelyn* page 51, of his *Calcography*, who attributes to such a name a St. John, after *Julio Romano*. This celebrated dog, of which there is a fine copy at Florence, in the Gallery, we are told, on the corner of the print, was found in 1558, probably by Cardinal Salviati, or on his estates. Mr. C. Jennings had one once, and sold it to Mr. Duncombe of Yorkshire. $19\frac{1}{2}$ by 13.

DLXXXI. *Portrait of Marc Antonio Raimondi*, in an oval form; he is aged, and has a long beard, inscribed round the frame, *Marcus Antonius Raimundus, Bononiensis in Aes sua Ætate incisor illustris Florvit A. D.*

MDXX. and beneath in very minute capitals, beneath the third line, *P. S. F.* $4\frac{1}{2}$ by $5\frac{1}{8}$. A rare proof with these letters.

DLXXXII. *The same Print* without the *P. S. F.* and all the letters which are capitals filled up, whereas in the first they are nearly all open; both have a rose of four leaves and a pin hole mark on the top. These two prints exactly correspond as to size and age with that mentioned by *Malvasia* as this great engraver's portrait by *Julio Bonasoni*, yet it cannot be his, even as an imitator, I can safely assert, and in many respects mostly resembles the touch of *Eneas Vicus*, and that he does not allude to this rare print we may draw from the remark in his catalogue of the prints by *Augustino Carrachè*, page 95, 2nd part of *Malvasia*, where he speaks of his famous portrait of *Marc Antonio* "*as finely engraved as that of Bonasoni is ill done*," for this is a well engraved print that we have been describing, in a broad and bold manner.

In the collection at the Academy, this print will be found at the head of the prints by *Marc Antonio*, not as his work, but as referring to the master.

DLXXXIII. *Prometheus.* A folio longways from *Mich. Angelo.* *Bartsch* in his catalogue of *Beatrice's* works attributes this print to him; but I cannot say I see his style of graver, remarkably bad as it was, and rather think it is among the unknown. It is from some ill done copyist, full of faults in drawing, and no credit to the author. Ruins in the back-ground; a cascade to the left. In these prints we must conceive the figures to be engraved by one man, and the *sad landscapes* put in by another, for at that period the studios at Rome seem

to have been ill furnished with landscape engravers, of which this is a genuine specimen. On left hand corner, *MICH. A. B. INVENT.* opposite, *ANT. SALAMANCO. EXCVDEBAT.* $14\frac{3}{4}$ by $10\frac{3}{4}$. There probably may be a fine one from this subject.

DLXXXIV. *Copy of the St. Cecilia of Raffael*, in the Church of St. Giovanni, in Bologna; in the Capella Bentivoglio was the original. This copy of the print by *Marc Antonio*, is of a very delicate engraver, but dry and formal. His name, I believe, has not yet been ascertained. In many respects it resembles the copy of the Martyrdom of St Peter and St. Paul from *Caraglius*. No mark, only *RAPH. INV.* on the lyre at the feet of St. Cecilia. The order of the range of figures is the Magdalen, St. Austin, St. Cecilia, St. John, St. Paul. $10\frac{1}{2}$ by $5\frac{1}{8}$.

DLXXXV. *A Head of the Saviour.* A wood-cut without any back-ground; but a fine thing, full of sweet and mild religious expression, delicately drawn and masterly. Probably by *Guido*, to whom it was attributed in the Scutillari Coll. from whence I purchased it, at Parma or Rome. A rough, single plain line surrounds it. $5\frac{1}{2}$ by $5\frac{1}{4}$. A very rare print.

DLXXXVI. *The Deity Creating the Animals;* from *Raffael's* design in the Loggia of the Vatican. On the right hand an elephant, camel, dromedary and cameleopard, bull, cow, roe and buck; a horse, goat, and sheep's head issuing from the ground, a rabbit also and tortoise; the whole near a noble palm tree; on his right hand the lion, ass and bear; behind, the hog, panther, and unicorn, many other animals, and on the right hand of the print a monkey sitting on his haunches, near a bee,

grasshopper, snail and fly. All ill designed, and probably left to the scholars to complete, whose studies of animals seem, as well as that of the Master, to have been very limited at that period, as well as that of landscapes, and it was probably the same with their great masters, the Greeks and Romans. *Heineken* attributes this print to *Marco* and *Augustino Venetiano*, but I can see nothing of any known engraver with certainty, and *only in the figure of the Deity* is there any resemblance of *Caraglius*, being free, flowing, and full of expression in both head and hands; and I agree with *M. Bartsch* that this could have been no copy of their engravings, for no one knows of their having ever meddled with this design, as some may have supposed from *Vasari's* having said, "we see also some of the early prints with the mark of *M. R.* that is *Marco Ravignano*; and others with the mark *A. V.* meaning *Augustino Venetiano*, having been reingraved after them by others, such as the *Creation of the World*, and when *God made the Animals, &c.*" The inscription below should be *DEVS ENIM. OMNIA. CREAVIT, excudebat Ant. Salamanca M.D.XL* or 1540. $16\frac{1}{2}$ by $11\frac{1}{10}$.

DLXXXVII. *A Sacrifice to Priapus*. A long folio print, probably one of the four bronze pannels before mentioned, where the heathen festivals were described: this being one where twenty-seven women, and three girls are sacrificing an ass to the garden god. The animal is fallen, and bleeds from the neck profusely. A priestess is sprinkling the idol, and some are offering flowers and fruits; one on the left dedicates her infant, while two others strike tamborins, and near them two play on double flutes. All etching and darkly bit in.

No landscape or sky. I cannot, after much study, find the engraver. It has no monogram. $17\frac{3}{4}$ by $10\frac{1}{4}$.

DLXXXVIII. *Michael Angelo's Dream*. This celebrated dream, *the original picture of which is said to be concealed at Dusseldorff*, exhibits men's vices disclosed at the judgment. All the vicious passions are wonderfully expressed, although the drawing is feeble, which in other engravings from the picture *that are less rare* is not the case: even the masks before, shew the passions they are meant to express; they make the interior of the sarcophagus of the risen man, and are the seven deadly sins: the glutton with broken teeth, the whiskered assassin, the drunkard's head inverted, the miser with mouth shut, lewdness with the profile of a satyr, and sloth on its back with closed eyes. I know no master whose engraving it resembles, nor ever saw another of it. It is not *Adam Mantuanus*.

DLXXXIX. *The Campidoglio Antico*. Anonymous engravers, and only of interest as it seems to exhibit its appearance in 1450.

DXC. *The Hesperides*, with the palm trees; inscribed, *SIC. BOM. CARITES. NIVEO. EX. MARMORE—SCVLP.*

said to be from an antique in the Pinciana villa, Rome.

DXCI. *A Landscape*. This has the appearance of being an etching on stone, and may be *Boldrinus. Nich. B. V. T.*

DXCII. *Romulus and Remus* with the wolf, an etching. *IV. ROM. IV.*

DXCIII. *Two Muses*, a fragment; one with a pipe in her right hand, a harp behind her; the other prepares a lyre.

DXCIV. *Jupiter dropping his thunderbolt* at the feet of Venus and Cupid; Ganymede in the air on the eagle. Below, the Graces and Mercury.

DXCV. *Cicero, a Bust.* This rare head is inscribed *Brambrilla*.

Anonymous; of the School of Augustino Venetiano probably.

DXCVI to DCXLVII.

Fifty-two antique busts, being *proofs* of the works first published under the title of, *Illustrium Viror. ut extant in Urbe expressi vultus. Romæ 1569. cum privil. summi Pont.—Formis Ant. Lafreri; in Qto.*

This set commences with No. 1. Thales, and ends No. 52, a head of Janus.

No. 1 with ΘΑΛΗΣ, engraved on the neck.

- 2 .. ΜΙΛΤΙΑΔΙΗΝ, &c. On the block.
- 3 ... ΗΡΟΔΟΤΟΣ. Ditto.
- 4 ... ΘΟΥΚΥΔΙΔΗΣ. Ditto.
- 5 ... ΕΥΡΥΓΙΔΗΣ. On the body.
- 6 ... ΣΟΚΡΑΤΗΣ.
- 7 ... ΛΥCΙΑC.
- 8 ... ΗΡΑΚΛΕΙΤΟΣ.
- 9 ... ΑΡΙΣΤΟΦΑΝΗΣ.
- 10 ... ΙΣΟΚΡΑΤΗΣ.
- 11 ... ΔΙΟΓΕΝΗΣ. On the neck.
- 12 ... ΔΙΟΓΕΝΗΣ. On the bust.
- 13 ... ΘΕΟΦΡΑΣΤΟΣ.
- 14 ... ΚΑΡΝΕΑΔ. On the plinth.
- 15 ... ΔΑΜΑΣ. A double head.

16. Two lower parts of termini, with virile emblems.
 1. OMEΠOΣ.
 2. MENANΔΠOΣ. Both having long Greek inscriptions.
17. Two similar, without heads.
18. Two ditto.
19. Two ditto.
20. No name; resembles a Plato.
21. One similar.
22. Another; probably Plato.
23. Ditto crowned with ivy.
24. Ditto banded on the hair with a fillet.
25. No inscription.
26. Ditto, bald and filleted.
27. Ditto filleted, but unfinished proof.
28. Evidently a Homer; no inscription.
29. A Head.
30. Ditto.
31. Ditto.
32. Probably a Socrates.
33. Perhaps a Pericles
34. A Roman. Plate unfinished.
35. Ditto, ditto.
36. A Hercules.
37. Head unknown.
38. Ditto.
39. Ditto.
40. Ditto quite bald.
41. Ditto unfinished.
42. Ditto, ditto.
43. Ditto Janus.
44. A Faun's head.

45. A Bust crowned with ivy, faun's ears.
46. Ditto.
47. Pan's head.
48. Jupiter Ammon.
49. A Janus, head, Jupiter and Juno.
50. Ditto with Satyrs' heads.
51. Ditto, Satyr and Man.
52. Ditto, Plato and a female head. Qy. Philosophy?

Perhaps all these belonged to a work of the same kind mentioned by *Heineken* as published by *Achilles Statius*, which was republished by *Bolzetta*, 1648, with his own portrait.

Wood Cuts by b. by Ibv and F.

1. Malermi's Bible. Ven. Geo. Ragazo. 1490. first edition with fig. probably.
2. Second Edition 1498. First cut F $\overline{\text{SA}}$. IERONIMO, sitting in the desert writing; below his lion, is the little letter b. (Semigotica.)
3. Comedia di Dante 1491. Pietro Cremonense. Veron.
4. Vite di sancti Padri volgare hystoriate—Ven. 1493.
5. Deche di Tito Livio vol. &c. Ven. Tevorie (Rosso) Verelese. 1493.
6. Hypnerotomachia Poliphili. Ven. Aldus 1499.
7. A Latin Ovid. Publii ovidii nasonis libri de Tristibus, &c. Ven. per Tacuinum 1511. St. John in the frontispiece, a wood cut in a frame, with two letters b. M. which Torres of Naples thinks denoted *Benedetto Montagna*; but he queries *Bonconsilius Marescalcus*.
Frederici in his *Memorie Trevigiane*, page 101, vol. i. Ven. 1803, attributes the designs of Polifilo (or Colonna)

to Giovanni Bellino; but Zani will not agree to this, notwithstanding its being in the style of Bellino, because he says he was too old to have done so much, viz. at 70, as they required a hand more robust and firm, and better eyes than at that age are found. This is *nonsense*, for at that age his mind might have been in full vigour, as we see by many old artists; and such designs would be an amusement to my friend Stothard, not much younger.

The Abbate wishes to attribute them and the Bible of *Malermi* to *Joannes Benconsilius Vicentinus*, and both on account of the mark found on some *Ibv.* on an edition of 1502, where in the Apocalypse it occurs. The *b* alone is often found in these bible outlines, as well as others, and he says the *F* mark on them is inferior to the *b*.

APPENDIX.

A CATALOGUE RAISONNÉE

of all the Prints inserted in the three large folio volumes in the Print-room of the British Museum, intitled, Roman School; Marc Antonio Raimondi; arranged, under the direction of the Trustees, by the late Mr. Philipe, Print Dealer, from the Collection of the Rev. Mr. Cracherode, with references to the folio pages of each leaf.

ADVERTISEMENT.

THE occasion of making the following Catalogue was, the Collector, Mr. Towneley's Brother, and another Trustee, requesting the Author to point out to them how far the arrangement was correct, and to make pencil remarks on such as he found to be out of their places. It having been discovered that Mr. Philipe knew but little of this School, which he had undertaken to arrange, and in which, and the other prints, near seven years had been employed. The Author therefore, who discovered and regretted this mal-arrangement of both these volumes, and others, where ancient Masters were concerned, gave them a close examination, writing down his remarks as he passed them, one by one. The following being the result, which, had he had time to copy it, it was his intention to deposit in the Museum for the satisfaction of his friends, the two worthy and indefatigable Trustees, as they might lead better informed readers still farther to investigate the subject where he was found defective. And therefore as his object is, in the first part of this Catalogue, to remark on Prints of value and scarcity, to which *reference may at all times be had*, he thinks he cannot do better than attach it as an Appendix to the work, as a still farther guide to the uninformed, who wish to collect intrinsically valuable Prints from the Old Masters, and such as tend to promote the advancement of the Fine Arts, rather than as mere matters of curiosity.

CRITICAL CATALOGUE.

At page 1 of the first folio is a head, inscribed *Mark Antonio Bolognese Intagliatore B. F.* and is called improperly *Baptista Frano*, possessing none of his manner, or even that of his school. It is a 4to. Qy. Baroni-
 nus? Next follows, A Head, *Raffael D'urbin*, from *Titian*, engraved by *Larmessin*. And then *Raffael D'urbin*, an etching. No name of artist: a modern copy.

Second leaf, page 5. Three copies of the supposed portrait of *Raffael*, sitting on the steps in a *fariuolo*. Two have the palette to the right, one to the left. In the upper print there are *two* paint pots on the palette; on the lower ones *three*; all are by different hands of the workshop; the best, and perhaps the genuine one, is the left hand lower one. See *Dic. des Artistes* p. 332.

Folios 7 to 13. In this leaf we find among the circular prints of the Emperors, the Augustus Cæsar to be the finest; in the copy that accompanies it the hair is hard, and inferior in decision. Only seven of these prints can be considered, I think, as by *Marc Antonio*. The laurel of C. Nero's crown cuts through both rings of the engraved frame, which in the opposite print it does not, and the hair alone proves that much pains was bestowed on these circles, for it is of the best manner of *Augustino*, and for decision and graceful disposition of lines like the work of the antique Roman gems, which,

doubtless, he had felt the beauty of, as well as *Raffael*, and a feeling for which purity of outline characterises all the fine engravings of this Master, *M. A.* especially at the latter part of his career; and until this happy power of discrimination is acquired by general comparison, experience, and even study, united with some practice in the Fine Arts, we cannot expect to be able to appreciate the best works with intelligence. By whom the good copies that are united in this leaf were executed, it would not be easy to determine; but I have no doubt they came from *M. Antonio's* scholars, perhaps from his Studio. They are not all good impressions; but the *Otho*, page 9, placed mistakenly on the right hand, and *Augustus*, are the best there are. Of the *seven* of the good set, all the impressions are pale. We find also at page 15, other circles in the same style, among which *Pope Clement the Seventh*, is very finely executed. Being a Patron of the Fine Arts, I suppose he was favoured, and hence united with this work of Emperors, that probably were intended for, if they were not book prints (for which information we must look to Mr. Douce or Mr. Dibdin), and it is likely might have been executed from *Raffael's* drawings from medals. Such impressions as some of these, are very rare. Two small ones are under, one of *Clement the Seventh*, the other of *Leo*, rare and good impressions in circles; the last seems to resemble the graver of *Bonasoni*; *Caligula's* head is wanting; but at that period perhaps no original head of him was known. The good and genuine prints I consider to be the

Centre print, left hand, - - page 7.

Right hand, *Otho* and *Vespasian*, - 9.

Left hand, centre, *Claudius*, - - 11.

Three left hand ones, - - - 13.

At page 16 we find the justly admired print of *Peter Aretine*, a very good impression, although a little stained, and in parts a little rubbed about the mark MAF. *Aretinus* is spelled with two r's. The portrait was painted by *Titian*, his intimate friend, and engraved with all that ease which manifests the regard of *Marc Antonio* for that powerful bad man of genius, and perhaps his best patron. Who was the author of the compliment under I know not, or where this excellent portrait lies concealed, which I should think must have been a painting in oil; probably it went to France or Germany as a present, in return for the favours he received from those courts; as exchange of pictures, we know, was the custom of those times; or it may still lurk in Venice, where he took shelter from the vengeance of Rome. This audacious writer was so hated by the monks and friars of his time, for the acrimony with which (no less vicious himself,) he satirized their vices, in his licentious dialogues, that I never before saw a copy of this print where his name was not carefully obliterated; as was the case with that pure impression on vellum, discovered with a roll of *Raimondi's* prints in the Barberini library, and sold, with the Pope's consent, by Volpato of Rome, to the house of Artaria of Vienna, who valued it at fifty guineas, and I believe sold it for that sum. The print now before us is not very inferior to this we have been speaking of, and is always among the *rarissimi* of the collectors, many probably having been destroyed in Catholic countries on account of the writer having written purposely to stigmatize the corruptions of the Roman church during his own times, owing to the profligate conduct of some of its members, the shark-like teeth of his inveterate satire having lacerated them without mercy,

the whole butt of his *Ragionamenti* being erected to prove, that, through the vices of ecclesiastics, married women, and nuns, a mother would find it better to educate her daughters for the trade of prostitution, than to marry her, or send her to a convent; and strange as it may appear, there is no doubt this man, Boccaccio, the Queen of Navarre, and many other scandalous novelists of the same class, contributed largely, and perhaps intended to promote the reformation of the Roman See, for all have nearly the same drift, the exposure of the criminal conduct of bad men in holy orders, who made a cloak of religion to cover their sensuality. Place *Hollar's* vain attempt to copy this portrait with the original, and we shall have (if we want it) at once an illustration of the reason why the engravings of *Marc Antonio* are so highly esteemed; in *Hollar's*, we have the general form without mind or expression, and he has made him look like a Bohemian gipsy; all the character lost of intelligence and effrontery.

Page 17. The celebrated *Adam and Eve* after *Raphael*. A good impression; not in all respects in the engraver's best manner, although a fine outline, and probably, I think, from a drawing, to which a background was added by some other hand.

Page 19. The *Adam and Eve* of the Sistine chapel. A print, probably by *Adam Mantuanus*.

Page 21. Two prints of the *Deity appearing to Abraham*; both undoubted originals; the first is marked on the step MAF, in pen-and-ink, to make it, I suppose, pass for a variation. It is the best impression.

Page 23. Two copies follow, without mark of engravers. *R. V inven.* on the step of the left hand: they are the reverse of each other. This must be from

Raffae's pen; the figure of Sarah attests it. These copies are probably by some young student of the work shop, for the ends of the hairs are undecided and curled more than in the original, besides being generally hard and wiry, as well as stiff without correctness.

Page 25. *A Sacrifice of Rams*, partly by *Marc Antonio*, but chiefly by his scholar *Augustino Venetiano*, who often worked on the same plate. The trees are by neither, and have but little of the school: the author of this back-ground was probably him who executed that to *Cinyras* and *Myrrha*, of *Vico*.

Page 29. Two prints of *Joseph's virtue assailed*; one a dark strong impression, one of that clear sort which constitutes good impressions: both originals, and resolutely executed. This must have been about the time of that of the Taking down of the Body of Christ. The pallet of diagonal lines on the right hand.

Page 31. *David, and Goliath overcome*. A proof before the letter of the engraver, and a fine one. The greater part by *M. Ant.* Skies and trees by neither him nor *Augustino*, who seems to have had to do with the back-ground.

Page 33. *David with the sling and bag* and stump of a tree. This is perhaps the best in this style, resembling *Francia*, or possibly *Squarcione*. MAF.

Another *David holding the Giant's head on the ground*, and stooping; from a free design of much later date, the engraving also free and decided.

Page 35. *A Holy Family*, from *Francia*. A long folio, where the child is on the ground, its head on a pillow. The mark, MAF. We see on the drapery here that he was getting into a style of fine etching, and the careful outline *Bonasoni* followed up with

more sweetness, which is in fact the artist-like style of engraving in lines.

Page 37 to 39. The *Massacre of the Innocents*, with and without the *chicot*, or fir tree top on the edge of the horizon. That without the *chicot* is clearer, for this reason, that it is not so much cross lined, neither are the crossings of the graved lines so diagonal, as will easily be seen in the shadow of the female on the foreground. The crossed lines conducting themselves as the pavement goes off in perspective; and what renders the tale improbable, of its being *intended* by *Marc Antonio* as a forgery, which it has been said cost him his life, is, that it differs materially in many parts, and only agrees in the general outline. The tree is very different: the clouds all differ in parts; the trees to the left over the inscription of the first print, which is without the *chicot*, and perfectly fine. There are trees above the corner of the bridge in the *chicot*, and none in the other in that part: the *chicot* print has a dark heavy effect in comparison of the other. The marks also differ.

In the *chicot* it is - - - -

RAPH
VRBI
INV. F
MF

In the finer one, - - - -

RAPHA
VRBI
INVEN
MF

This print is marked with a collectors mark, **P.H.** or *Prosper Hen. Lankrink*, I believe.

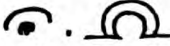
Page 41. Two prints of the *Virgin and Christ*, a 4to. The infant at the breast, in the best manner of the engraver. The first has most of *Raffaël's* character of design; the second, an imitation or rather similar attitude, has the palette of *Marc Antonio* hung up in the left hand corner; the nimbus of Joseph is a white circle, a halo of light; in prints a singularity. It seems a good German imitation, as to hair, &c. and was probably by *Beham* or *Peno*, but the head of the infant is vilely degraded. See *Dic. des Artistes*, pag. 291.

Page 43. *Two Reposos: the Madonna of the long thigh*; with the head or rather face of an ass: to the left hand, by a broken pillar, is a young man's head, seen over the wall, of a good deal of character. It has not the Barrel with *SR* on it, as one has that is copied from this by *Silvestro di Ravenna*, but carries the palette No. 19 of our monograms, in the left hand corner.

The next leaf contains a duplicate, but a worse impression, although clearly from the same plate. The first is very fine.

Page 47. A Holy Family, with the straight upright palm with divided branches and a sort of shed. Four figures. A fine *M. Ant.* of the second manner; the hair of the St. John has a little of the graver of *Augustino*. Landscape by the German shop. A diagonal palette on the left hand.

Page 49. Two impressions of that exquisite *Holy Family with the vase and cradle*, over which the aged female bends adoring, while a winged cherub stands by. This print is not only a chef d'œuvre of sentiment and beauty in the Virgin, but is executed in *M. Antonio's*

best manner. The first on the page is the finest and clearest, and both are originals by the Master, but decidedly on different plates. 1st. In the Virgin's left cheek, as she looks to the spectator, is a difference in the stroke of the graver. 2nd. The breadth of the lower sill of the window one of the plates is broadest. 3rd. The dotted upper part of the fire place is only on one; both have the diagonal pallet, but even that a little differs in the breadth of the handle.  One a dot and single line, the other double; but both are inimitable; and cold must his heart be that does not feel the sentiment of respectful affection expressed by the Virgin.

A little rare print is between them, viz. of *Martha, Mary, and the child Jesus*, of the size of the little Apostles.*

Page 51. Two prints of the *Female embracing a Boy*, who stands by her. The best impression is the lowest on the leaf. In the upper one the woman's foot is wanting; and both I believe to be more of *Bonasoni* than of any other scholar: undoubtedly *M. Ant.* had nothing to do with them.

Page 53. Three prints of the Female who is teaching a child, that looks off its book. She seems from some Roman of *Trastevere*. The first is the good one, and very like *Bonasoni's* graver or *Marco di Ravenna*. The second a French copy. The last wiry, and ill executed by some Italian probably of the school.

Page 55. The Virgin sitting in an ancient chair, or

* The water in the vase terminates in dots; in one of them there is also a little difference in the tassel of the cushion.

Lectisternium, ornamented with carving, and grandly draped, like a canopy behind; beyond the straight wall is a landscape; and it is a proof impression, as the corner of the festooned drapery behind is unfinished. The Virgin's nimbus is a solid white mass, and hence probably copied from some painting where it was a mass of gold: in her hand a book closed. No mark or monogram; but a rare print, and perhaps by him called *Silvestro di Ravenna*. The face like *Augustino's* graver, massy in the shadows under the eyes, chin, &c. the pupils of the eyes blotted. For this print, see *Dic.* t. 1, p. 336. No. 12.

On same page, an oblong print, a folio, of a *Holy Family*, where the child lays *infaciata*, or wadded, as we say, in the lap of the Virgin; and there is a woman spinning: in a dry old style. *Bartsch* calls it *Francia*. Eight figures: a boy holds a distaff. Others have thought it like *Bonasoni's* second style. It is a poor thing, except as to parts of the design.

Page 57. Two of *The Virgin and Child* on the clouds, out of which issue four angels. This is doubtless that design of *Raffaels* from whence *Parmigiano* took the thought for his Virgin and St. Jerome, now in the British Institution in England. The uppermost of these prints is by *Diana Mantuana* probably, and well copied. The original by *M. Antonio* is placed lowest, but has no mark, and it has been suspected to be by *Adam Mantuanus*.

Page 59. *Three* more prints of the Virgin in the clouds, with the Infant only. All 4to. Two are originals and one a copy, viz. the lowest to the right hand, as we view them, which is wiry and black. These three

prints are very interesting. The first is clear, tender, elegant, and *Raffaelesque*, the glory, light and sharp of pyramidal rays. No hair on the shoulders of the Virgin or down the neck (as in the others,) the child's hair also is simpler and his left hand different; the thumb not seen; it is that hand with which he is stripping the veil from the Madonna, whose right hand rests on his bosom, not on his thigh, as in the print below: the clouds are broader, the drapery on her bosom lighter and thinner. No general arch of glory for the whole figure, as in the second, and it bears no mark of the palette. On the whole, I cannot but attribute it to *Julio Bonasoni*, so entirely does it resemble his best manner of engraving in sweetness and tenderness, being a very painter-like engraving in every particular. The second and third have double nimbusses, or a general arch of light; in the right hand corner of the second is the mark of the palette. The third is a copy, and a very indifferent one; and all three are well placed, as they shew the inferiority of copies in gradation.

Page 61. *Two* prints of St. John holding a cross made from a reed, and cloathed in spotted skins. He sits among rocks and woods. The first is a proof before the plate was finished, and has no mark, but I believe we may call it *Marco di Ravenna*, or his scholars: hard, dry, bad. The one below is a good copy of a bad print; in it the reed cross is shaded, in that above only outlined. The design probably of *Raffael*. See *Bartsch* vol. 15, p. 25. No. 4.

Page 63. Mary and Martha coming to Christ, ascending the steps of the Temple: four disciples and a crowd of hearers; an Ionic temple behind. This is a well

known print, and undoubtedly from a cartoon of *Raffaël's* design. It is a brilliant impression; the palette in the left hand corner, in a suspended or vertical position. It is in the bold style of *M. Antonio*, and has *Marriette's* mark 1666, on the font above.

Page 65. Mary Magdalen washing Christ's feet. The mark on the right hand; the palette sloping diagonally. Mark of *Marriette* 1663.

Page 67. I find only a blank leaf, where has been a print of St. John, by the inscription.

Page 69. Here follow thirty-five prints, copies of *Albert Durer's* Life of Christ, small 4to. and two of Adam and Eve, of the same size, as being in and driven out of Paradise. Many of these are decidedly by *Augustino*, none clearly by *Marc Antonio*. The Annunciation has the most of the good school of design. There are some duplicates, and many fine and full of spirit.

Page 77. The long folio of *The Last Supper*; very fine impression by *M. Ant.* The palette diagonally on the right. A valuable print.

Page 79. *Another*, varying: between this and the above the most remarkable difference is, that the bottle which stands on the table is half filled with liquor; in the other no light across the middle of the bottle; it is also inferior in general. In neither are there any legs to the table.

Another Supper, usually considered as by *Silvestro di Ravenna*, because of the mark on the side wall (See Mon. of R. A. No. 18, Pl. ii.) but this I have not a doubt was by *Marc Antonio's* own best graver, as it is in many respects a finer work than that at page 77, and

by far the freest graver. The differences are,—in the first the cup with the handle is double, lined round the lip, in the second it has a sharp edge. The bread in the first is crossed, and the cross made by a double line, open; in the second the horizontal a double line; the perpendicular a broad dark stroke.

Page 81. Christ carrying his cross, called the Madonna di Spasimo, by *Aug. Venetiano*, 1509 or 1519. A Roman soldier carries a standard, the S. P. Q. R. on it. It is an upright folio, with sixteen principal figures. It is spotty, and not in his best manner, wanting effect; but from one of *Raffaël's* best pictures, now in Spain. Observe *Augustino's* great fault and distinction, making blots for the pupils of eyes.

Page 83. Its copy in some respects, viz. some heads, better than the original. The mark is not copied, and probably him we call *Silvestro di Ravenna* executed a great part of it. The landscape seems by *Martin Rota*, who flourished in 1560, in whose time it probably was published.

Page 85. *A Crucifixion*, said to be after *Albert Durer*, and it is a query if it is not by *Albert Durer* himself, as a fair return for the forgery of *Marc Antonio*; but does not quite do to impose on us; and I think we can perceive a resemblance of *Albert Durer's* Knight and Deer in point of style; but this may be a prejudice. *The Crucifixion* that follows has nothing to do even with the workshop of *Marc Antonio*, and of course, like many others, is ill placed in these volumes.

Three small prints follow, viz. *The Deity supporting Christ on the cross*; his nimbus is a triangle with a dove. Over it, MAF. The two smaller differ a little; that to the right the best, certainly.

Page 87. *The Taking down from the Cross*, truly among the best of the works of *Marc Antonio*; and nearly all, even to the tree, (things that he seldom I believe took the trouble to engrave) by his own hand. It has also his diagonal palette in the right hand corner; itself, and even the nails fallen from the cross, touched with the decisive hand of a master.

Page 89. *Two prints*, of the *Mother of Christ* in her advanced age, weeping over his dead body, extended in part on a wall. Both by *Marc Antonio*, but differing in many particulars, and both, undoubtedly, from *Raffael*. In the first, she is middle aged; in the second, older; in the first she has a slight halo round the head; in the second, a radiated one on a white ground; in the first, the nimbus of Christ is a ring; in the second, a solid white circle divided by two crescents; in the first, no tree to the right; in the second, a blighted trunk with one branch; in both, the stump of a broken tree; the first, with the MAF. Mon. 1, Pl. ii.; the second, the diagonal palette leaning to the left, and the landscape quite different; both, it must be confessed, have great merit and are full of expression, but the second has the finest outline, and has most; also the hair and beard are best executed; the drawing also of the body of the second is by far the best; so that I think we must always prefer that where the Virgin's arm is bare, *as the best in almost every respect*. It has the palette also. (The first has no wound on the side.) Such prints are valuable as drawings of the master almost.

Page 91. Another copy, spoiled by having been washed with Indian ink and heightened with white, by some vain block-head who sought to improve it, no doubt.

Page 92 and 93. *Three prints* of the same subject. First, a wood-cut of *A Dead Christ with the four Females*; Joseph standing by, and three others on the right hand. The print quite to the right of page 93 is the good one. The wood-cut, with the palette marked *UGO*, is fine, but certainly not by *Ugo da Carpi*. The second is a German copy, differing in some trifles, the rocks, the stone, &c. The man with the turban is always Joseph of Arimathea. The third print on these folios has much of *Raffael's* best design, is a fine impression, and full of effect, with good drawing and good expression, resembling the style of the period of the Cleopatra print by *M. Antonio*.

Page 93. *Christ, St. John, Adam and Eve*. This is of the style of the *Francias*, and drapery of that elaborate school, with the MAF. Mon. 1, Pl. ii. The Devil is above, touching the Labarum, has bird's legs—a kind of harpy. The Eve is a jewel worthy of an ancient sculptor, and nothing by *Raffael* was ever finer or more expressive of shame than the action of her hand over her face as she retires. The hair of the St. John has a little of *Augustino* in his early times, I think. It has a careful outline, and is, which is rare in this sort of print, a good impression. Christ bears the standard of Christianity, St. John the cross of wood; and perhaps it was meant to represent the redemption after the ascent from hell.

Page 95. *Christ deposited in the sarcophagus*, by four figures. An oblong 4to. very much like *Augustino's* manner, and I should not scruple to place it with his works. Two disciples hold the hammer, pincers, and nails; the mother and St. John sustain the body;

three have nimbusses. It is a good impression. The copy placed by it is a bad thing, by some Fleming, probably.

Page 97. *Two prints*, one by *Augustino* of the *Ananias*, inscribed *Raph. urb. inven.* The Mon. 1, Pl. ii. is added with a pen-and-ink, where probably it ought to be, if it was to mark the studio, as might have been the case. Below is *St. Paul preaching at Athens*, a good impression, formerly belonging to *M. Marriette*, who had few bad ones. The profound attention of the audience, no less than the eloquence of the Apostle, make the interest of this unaffected composition: we seem to hear the sermon, and take a part in it.

Page 99 to 105. Three leaves follow with sixteen of the copies of *Albert Durer's Life of the Virgin*, and probably by their style they were *Marc Antonio's* first forgeries from the German heavy wood prints. They are numbered from one to sixteen; *Albert's* mark is also on each, sometimes on a palette, and in different positions.

Page 107. *Christ and the three Maries*. A wonderful forgery, if it is one, of the copper plate after *Albert Durer*, for it is full of character, with a mark evidently intended for that of *Albert* himself, though differing, and placed on the Italian's palette diagonally. Here we see what good impressions were; and well might the German complain to the senate of Venice if this was by *Marc Antonio*.

Below, is another *Life of the Virgin*, with the mark to the left hand; a boy holds the scroll. MAF. Mon. 1, Pl. ii. on a lamp.

Page 109. *The Madonna della Pecè*, a clear but not a strong impression. *St. Jerome's* right hand like a

claw, and the left eye of the lion is singularly marked; the hair of the Angel and Tobit resembles the style of *Correggio*, light and flowing. It is of *Raffael's* best manner, but the engraving, I always shall think, is by *Julio Bonasoni*.

Page 111. *Two Apostles*. The St. Peter is a fine *Marc Antonio*. A proof before burnishing the plate; the right foot and handle of the key unfinished; he stands between two square jambs of a door way. See *Heineken*, t. i, page 333, No. 22. A line of nimbus, and no back-ground got in. *The second, St. Bartholomew*, with his knife in his hand, has a radiated glory.

Here ends the first volume.

THE SECOND VOLUME

Commences with that coarse head of *Marc Antonio*, with *Bolognese intagliatore—B. F.* In 4to. *Baptista Franco* it is not, as the mark should indicate, but more like *Diana Mantuana's* graver.

Page 1. *Twenty* small Apostles; four only marked MAF Mon. 1, Pl. ii. and the palette; but many are very beautiful, and most seem of the design of *Raffael*, yet not all by *Marc Antonio*. The front view of Christ bearing the Labarum, and with the nimbus, bearing the X, is good engraving; and another with a plain nimbus is a good copy; that other Christ without any mark seems a genuine *M. Antonio*.

Page 2, are fifteen more without any marks or monograms. The St. Raphael leading the child, St. Gabriel, and the Saviour are surely among the best. The fifteen

are *all on one plate and paper*, with their names beneath, not encircled with lines, and are, two of Christ, St. Raphael, and St. Gabriel; on each side of him, Sts. Peter, Paul, Andrew, James, John, Thomas, Matthew, Philip, Bartholomew, St. Matthias with a bag, Simon, and Taddeus. (St. Matthias in lieu of Judas.)

Page 3. *Four Evangelists* and an angel, in a chamber: a small print like the Apostles. It is a German print scarce worthy any school. Below are *three little skeletons*; two on copper, that may be by *Augustino's* workshop. In this leaf also is a copper and wood-cut by *Albert Durer*, of St. John, and another, an old man, consulting some books. The copper and wood are marked with a palette of a single line, an enclosure with holes at the corners, and *Albert Durer's* mark within it. The subject, the Dispute of the Sacrament. (See Mon. 24, M. A.) It may be a forgery by *Marc Antonio*, thus marked from some wood-cut, but not closely copied.

Page 4. A noble, fresh, and fine impression of the great Martyrdom of St. Laurence, by *M. Antonio*, but no mark of the engraver. A label with *Baccius Brand. inven.* Some *pentimenti* on this print are in parts like the assisting hand of *Bonasoni*, particularly in the draperies, to which labour I fancy he was often applied, as *Pens* was for the hair in these great operations. Observe the fifth leg on the left over the name, also the heel of the man with the short stick on fore-ground. Followed by a retouched impression of this noble work by *Diana Mantuanus*, with the MAF. Mon. 1, Pl. ii. near the other. She has dedicated this print to Cardinal de Medicis, knowing his devotion to the Saint. It is not of her best manner, and in many parts is very bad; but she has altered

nothing, not even the *pentimenti* of the *fork*. She says she found it nearly destroyed (quasi consumata ho voluto Rittalglialere per Mantonerla piu lungamente) and dates, *Roma Dec.* 1. 1582. *Diana Mantuana*. And in the right corner inscribes it in capitals, *DIANA. MANTVANA. CIVIS. VOLATERANA. INCI-DEBAT. Romæ M.D.I.XXXII*. She gloried in her citizenship.

Page 6. *St. George and the Dragon*. *MAR. ANT.* A fine impression in the old style, as yet not very well decided by whom, but by some called *Francia*. Trees all laboured. The Virgin taking to flight, has some attempt at action with a little success in her drapery. A long folio, with a broken lance on the foreground.

Page 7. *Twenty-seven* various saints, in small. One of them very singular; St. Bernard, the abbot with his crozier, is reading; a female with her milk issuing from her paps, above; a sick man below is very elegant, and really like *M. Antonio's* graver. *BNAR* in the corner. Many of these small prints are bad, but some by the great artist; one, a St. Anthony and St. Raphael, excellent; the saint with the dogs, one howling, is a rare print; (it has the *MAF. Mon.* 1, *Pl.* ii.) the copy is by it; probably three only are genuine of the whole set. *BMAR* on the Virgin; a rare old print; one a St. Martin.

Page 8. *St. Jerome kneeling* before a scull and cross on a tree, his lion at hand. A small 4to. having no mark. If a genuine *M. A.* I think it must be the link of the chain from *Francia's* manner to a better.

A print seems to be wanting here, marked *Dic. des Artistes*, page 334; and there is a little copy of a saint; a wretched thing.

Page 9. *The St. Cecilia*; a fine impression. On the lyre trod under her feet is the MAF Mon. 1, Pl. ii. and *RAPH—INV*. In all the impressions I have seen of this charming print (which was undoubtedly from the drawing, once I am told in the possession of Mr. *Woodburne*, to whose taste, knowledge, and industry, as well as that of the amiable *Colnaghi*, we owe a great accession of treasures of the kind we are registering) invariably there seems to be too deep a shadow under the Saint's chin.

A copy below, a reverse, perhaps by Marco di Ravenna.

Page 10. *The Cauldron*, in which the female martyr is *without an ear*, to distinguish it from another with one. A label with handles, on which *RA . VR . IN*. MAF Mon. 1, Pl. ii. It is a very clear impression, in which we may distinguish *Julio Bonasoni's* fine sweet graver, in parts, or that style which he ultimately adopted from *Marc Antonio*.

Page 11. *St. Catherine*; a small 4to. and a good impression, with the mark MAF Mon. 1, Pl. ii. but not a fine thing, or from *Raffael*. She is in a niche, and leans on part of the wheel of torture. I do not believe it to be even of the workshop.

St. Catherine and St. Lucia The airs of these heads are elegant, and worthy of *Perugino* or *Francia*. No monogram; but they are executed with labour like the *Fineguerra* cards, as some have called them. Upright small folio: no sky; two trees, a dead and a living one. See *Dic. des Art.* t. 1, p. 303. No. 7.

Page 12. *Seventeen small saints* Perhaps Nos. 1, 4, 5, 9, 10, 13, 14, 15, are by *Marc Antonio*.

Page 13. *Ten more small figures of Women*; all graceful, and nearly all shadowed by lines sloping in the back-ground diagonally, a proof of their being of a very early school, about the time of *Mantegna*: there is nothing of *Marc Antonio* about them. The St. Veronica is rare, and indeed so are all.

Page 13, 14. *Two of Christ in the Heavens*. A folio; St. John and the Madonna by his side; below, St. Catherine and St. Paul standing in the most dignified and imposing attitudes. Both are fine, and the design worthy of the great master; but the first I should prefer, yet the second is the clearer impression; below in the corner the diagonal view of the palette, leaning to the right in perspective.

Page 15. *Two prints*, one from a wood-block marked 1511, with *Albert Durer's* monogram under it. The first, *Christ rising from the Tomb*, before the Sacrament. The copper-plate one is a copy, more like a work of *Goltzius*. The head of Judas in the clouds with the bag hung round his neck, is a curious conceit; all the emblems of the crucifixion accompany it. No mark of engraver.

Page 16. *Alexander depositing the works of Homer*. A long folio, marked with the palette: in the most determined style of line engraving. Below is the *close copy*, perhaps by *Marco di Ravenna*. See *Dic. des Artistes*, p. 305. It is hard and dry, otherwise a good forgery, and doubtless intended to impose, as the original, on bad judges.

Page 17. *The Rape of Helen*. A pretty good impression, by *M. Antonio*, perhaps as good as can now be procured, as I never remember in any collection to have seen a fine one. This print was copied by *Augustino*

the Venetian, with the evident intention of making a facsimile, and is most valuable when before the mark.

Page 18. *The Flight from Troy*. Three figures, hard, dry, like *Augustino's* manner when improving under his great master at Rome. It is a fine proof, has a little brassy effect, and no back-ground. Above, we find in capitals, *Questi e colui che a Troia il padre Anchise Trasse dal foco, et doppo lungo errore sotto la Ripæ Antandra a posar mise*. The print is rare.

Page 19. *The Storm*, from Virgil, not very good, and damaged in the circular compartment, where Venus is complaining to Jupiter, and Mercury departing. This print is truly fine, especially the Neptune and sea-horses, and worthy of a great master; but the merit of the engraving belongs chiefly to *Caraglius*, and in the sky a part is like *Bonasoni*; why it has been given to *Marc Antonio* I could never learn. It has no monogram, and *Caraglius* was shy of marks. A great but modest engraver, as well as fine artist, in every sense of the word.

Page 20. *Another* of the same; a little part cut off. The supper at the bottom among the episodes dotted, as if a retouching. It seems the work of several hands of the studio.

Page 21. *Four prints of Lucretia's*; but the two on the left only worthy of *Marc Antonio*. The other two are copies; the second below I should prefer, with the inscription,

'AMÉINON
'ΑΠΟΘΝΑΙΚΕΙΝ
ἮΑΙCXPΩS
ZHN.

On the first above, we have

ΑΥΤΥΣΕΙC

ΘΑΝΑΤΟC

ZωH.

The second copy to the right was published by *Barlachi*, in Rome, 1541, with *E V* for a tablet, for *Eneas Vico* perhaps. For all these see *Bartsch*, &c. &c.

Page 22. Four quarto prints, inscribed,

1st. Curtius,	} all equestrians ;
2nd. Oratius,	
3rd. Cipio Aphrica,	
4th. Tito e Vespazian.	

bad things of the elder school of Francia's time, by some thought ; but I am inclined to think they are early Florentine goldsmith's, a little after the Carta di Tarrotta ; and out of place here.

Page 23. *The Iphigenia in Aulis*, by *Augustino Venetiano*. Two youths bound ; a priestess with a torch ; two guards ; Diana and her altar ; a tablet in perspective, but without letter. A fine impression but exhibiting feeble drawing, and must have been an early performance. See *Dic.* 319, 17.

Page 24. *Jove and Cupid*, by *Marc Antonio*, from *Raffael*. In the Cighi villa is a fine impression of the best print of the set ; the palette on the left hand ; it has also the MAF. which double marking is generally a proof of the artist's esteem of the work. *Bonasoni* thus double marked his best work, the Aurora ; and in this print we see almost a proof of his having been engaged in some of the limbs.

Page 25. *The Graces*, of the same set : palette and

mark ; decidedly in *M. Antonio's* broad and good manner.

Page 26. *The Mercury* of ditto. No palette, yet all of the master's own hand decidedly.

Page 27. The portion of the *Judgment of Paris*. 4to. Two females and Love ; no mark ; but a fine study from *Raffaels* design ; perhaps was a trial before engraving the large print. The design originated in the antique of the Borghese Villa in Rome, and it is all in *Marc Antonio's* best manner, perhaps outlined by *Raffaels*.

Page 28. The small *Judgment of Paris* ; a print out of its place, in the style of *Francia*. Venus holds a mirror, Paris leans on a sort of hatchet ; and it is a fine impression. The whole not void of mind in the composition ; and this print shows how the older masters studied the antique marbles by their outlines. It seems but one step from the Fineguerra cards in point of execution, but it is a step towards excellence, by the manifest care to be correct, which was the foundation of good works.

Pages 28, 29, 30. Three prints of the *Large Judgment of Paris* follow. The two first originals of *M. Antonio's* best graver : the first of them a fine and clear impression, but the second has the best effect. Both from the same plate, the second only being scratched by some accident. The third is a *forgery*, well executed by *Sil. di Ravenna* ; the monogram will detect it. In good ones the upper part of the A is open ; in the *forgery* it is close filled up, thus MF. The flowers and grass also in the fore-ground differ in some respects.

Page 31. Two prints of *Mars and Venus*, Cupid pushing forward the Goddess. The style of design like *Albert Durer's*, and has been thought to have been

engraved by him to imitate *Marc Antonio*, or *vice versa*, by *Marc Antonio* to imitate *Albert*. Mark, Mon. 1, Pl. ii. 1508. 16. D. Perhaps his style of engraving before *Raffael* had taught him to draw in the great style of correctness.

On the other side we have it much altered in parts. On the armour of Mars, on the straps, is added *F z.* for which see *Felsina Pittrice*, t. 1. page 69. Motto, *Marte nudo*, &c. which I do not find here.

The *second* print has a Medusa's head added to the shield, a caduceus, a bow-case and bow, and a flambeau put into the hands of Venus.

Venus, Cupid, and Vulcan. Old style; a very good impression, a 4to. The tree like *Albert Durer's* style, and anvil dotted. No mark. See *Dic. des Art.* 306. 4.

Page 33. Two. *The Crouching Venus.* Marked on a stone Mon. 1, Pl. ii. and probably from *Francia*, in the early manner of the master, as conjectured by some.

Venus wringing out the sea water from her hair, marked on a double handled tablet, Mon. 1, Pl. ii. They seem to have been studies from antique bronzes, and are full of originality.

Page 34. *Venus purifying her feet*, while Cupid attends as the genius of the bath. From *Raffael*; a good impression, 4to. size. Two copies on the same leaf of this pleasing design; one seems by *Suavius*, dated 1563.

Page 35. Two of *Raffael's Galatea*; the first, no mark, but by *Augustino*. The second, *S. di Ravenna*, or *Marco*, in the decided manner. *Dic. des Art.* t. 1, p. 351.

Page 36. Two of Nymphs and Satyrs; one a copy from a *Marc Antonio*. The first, indelicate, by *Ravenna*.

The second concealed by leaves; a retouched and castrated one, by do. *Dic.* 352. 15.

Page 37. *The Nymph extracting a thorn from her foot*, from probably a drawing by *Raffael*, which at any rate is taken from a fine bronze, now at Neuremberg, in the Praunian collection, and about one foot high. No mark, but I think doubtless by *M. Antonio*. Another impression with *SR I. Salamanca*.

Page 38. *Two Youths*, on a long upright folio, with a tree, and a label and pipes suspended. See 23 of our Monograms for the mark. Both lean on crutch sticks, like certain Athenians on vases; both clad in goat skins. Cupid below impels one towards the other. Probably the design from some ancient marble; *a subject from the Bucolics of Virgil*, I think: a syringa, bow and quiver. A rare print of the style, probably, of *Squarcione* or *Francia*. *Dic.* t. 1. p. 307-8.

Page 39. *A Female emerging from the Ocean*, preceded by two horses, and two winged Hours. A 4to. oval. Style of *S. di Ravenna*. The Mon. 1, Pl. ii. is in ink.

A Leda, decidedly by Julio Bonasoni, and perhaps once intended for his Loves of the Gods; a small 4to. and should be with his works, as *very rare indeed*. I never saw it before anywhere. Below is a wretched print, a Triumph of Venus; old Florentine.

Page 40. *Apollo carrying his lyre*. No mark of any engraver; but a stump of a tree, and a quiver: an 8vo. It is probable this is of *Adam Mantuanus'* school. *Dic.* t. 1, p. 353. 16.

Another of the Apollo Belvidere, as it was first found, and before the restorations. *Sic Romæ ex Marmore, &c.*

Dic. t. 1, p. 371. 80. The engraver is to me unknown. It seems to have given the hint to *Piazetti* of engraving by single lines, and was copied probably from *Ravenna's* print of the statue.

Page 41. *Acis and Galatea*. She holds a shell, and sits on one. It is a bad wiry copy.

Apollo, and Daphne changed to a laurel. He has seized her hair, and her feet are taking root. It has a little of *Robetta's* manner, and like his is dated in the sky, 1515. A copy of this poor thing, still worse, yet the idea is founded on elegance.

Page 42. *The large Galatea*, from *Raffael*, by *Marc Antonio*. A good impression, with the palette diagonally leaning to the left. The whole in the broad and masterly style, which yet always wants sweetness and grace. *Marc Antonio* never gave much grace to his extremities, particularly the hands, with all his abounding excellencies.

Page 43. *The Parnassus*; from *Raffael's* picture in the Vatican, with the five genii above. A very fine impression, all of the finest strokes of *Marc Antonio's* graver. *Raphael pinxit in Vaticano*. Mon. 1, Pl. ii. under.

Page 44. *Another*, a piracy, carefully retouched by *Marco di Ravenna*. A heavy impression, shadows opaque: such are often sold to ignorant buyers as good impressions; and because dark and strong, considered as fresh from the plate.

Page 45. *Two; the Vintage*, and its copy; in 4to. both the same way, and very closely imitated. The distinction I observe is, that the boy in shadow who supports a basket, in the original has a light in his eye; in

the copy there is none. Of this print being from the hand of *Marc Antonio* I have always doubted; it is much more like *Adam Mantuanus*.

Page 46. *Two, a Bacchanal*; very doubtful, if not a forgery. Silenus and Bacchus, with the marks on a plinth. Good impression. See *Dic.* t. 1, p. 310, 13.

Another from the Antique. See *Felsina Pittrice*, t. 1, p. 71.

Bacchus with a goat-skin, Pan, &c. Five figures. *Dic.* 370. 77. Both are fine things; the last very doubtful indeed as a work of *Marc Antonio*; and, like the last, more like *Adam Mantuanus*; he who executed so many of the Angels of the Sistine Chapel, the scalding of the Boar, and others, assisted perhaps by *G. Pens*, *Marc Antonio's* best German scholar.

Page 47. *A Faun and Cupid.* The Faun has a scroll and a flute. A 4to. print of the middle style, imitated well. A thatched house in the back-ground.

Three Figures. A man resting on a staff, a female figure holding a crown of ivy, a man also holding a dragon in both hands, a child laying down behind, who has in his hands an inexplicable emblem. It is a bad impression of an upright folio; style like that called *Francia's*; dry, but studied. It might have been, according to the times, intended for the four elements, the man reposing on the staff, Earth; the female, Water; he with the dragon, Fire; and the boy with the bubbles, Air.

Page 48. Two prints of *Anteus*; the right hand one with a palette; in *Marc Antonio's* most vigorous style of engraving; his last and boldest. *Dic. des Art.* 311. 20. *The first* is a resolute copy, with *Augustino Venetiano's* mark on the palette of that master.

Page 49. *Orpheus and Eurydice*. Two naked figures, crowned with laurels. A small 4to. like *Marc Antonio's* early manner, or rather his middle style. The design seems from an early design by the *Perugino* school, and is a valuable print. The outline seems too feeble for the master, as well as the extremities. The attitudes are full of taste.

Same page. *Another*, of an earlier style; viz. *An old man playing a viol d'amore* to a bear and dog by him in a cave. The design, like the last, of the school of *Perugino*; near the dog is the Mon. 1, Pl. ii. The pegs of the viol are perpendicular, and six in number. For farther account, see *Dic. des A.* t. 1, p. 354. N. 19. and 367. N. 61.

Page 50. *A Bacchanalian scene*, founded on the antique, especially the Faun with the large flute, who is well described, as considering his air, in an interesting and unaffected attitude. It has been pieced and washed with Indian-ink; the corners cut off; in the old and dry style. *Dic.* t. 1, 354. N. 19.

Page 51. *Pyramus and Thisbe*. A wretched German print. The Mon. 1, Pl. ii. has been inserted in pen-and-ink, to make it sell.

Pyramus and Thisbe, in the old style. On the tomb is *R. N.* with an *S* over, and on a shield *M. F. A.* A scarce print, I believe, and in its way good: a German landscape, German pool, and spout; the figures hard, but carefully outlined.

Two Minervas. 1st. With two spears and a shield: from *Parmigiano* probably, and resembling *Caraglius's* graver. 2nd. A front view, with shield and head of Medusa, by *Augustino* perhaps from the mouth and

head on the shield; but there is something of *Marc Antonio* in the head and arms. The designer, probably *Julio Romano*. *Dic. des A.* 355. 22.

Page 52. Three prints of the same subject, *Love offering a branch to a draped Female*. The middle one I take to be a copy, in which *Bonasoni* had a great share of the labour. In it there is a cloud and some hills. In the original, by *Marc Antonio*, a branch of a sort of palm leaves, rounded off; in the copy, the olive, and in the original, no tree whatever. The copies are without marks of engravers. I found a fourth somewhere, with a forged MAF. I have a fifth, differing from all the others, and all are well executed. The allegory was probably *Love and Peace*.

Page 53. *A Satyr scourging a nymph, while another hoists her to be flogged*. MAF. in the right hand corner: a fine impression of a rather indecent subject, in a hard dry manner. A 4to. *Dic. t. 1*, 310. N. 14.

A Satyr supporting a Venus; by *Augustino*. 4to. A very good and pure impression. He carries her rather awkwardly. This has been twice copied, but I doubt if either were of *Marc Antonio's* graver.

Page 54. *A Satyr stooping to a Female figure*, which may be from an antique. She is graceful and dignified in her action, and holds a horn in her hand, her other draped; he is represented very indecently, and full horned. On a stone the M.A.F. double lined in the letters. The figure much resembles the Woman detected with the Satyr, by *Albert Durer*; and seems connected with the same mysterious story. No sky, and the trees like *Albert Durer*; no distances. It is carefully executed, with much labour.

Page 55. *A Satyr fallen inebriated under a tree*, a vase in his right hand; a boy feeds him from a bunch of grapes, with one at a time; a vase, a tree, and houses. 4to. fine impression; MAF. left hand. It resembles much the graver of *Caraglius*. *Dic. t. 1, p. 311. 18.* *Felsina Pittrice*, t. 1, p. 171.

Page 56. *The Pest*, a proof before the letters, of course what a dealer would call *rarissimo*. This print, notwithstanding it is generally received as by *Marc Antonio*, resembles his style only in a few select parts, but is much more like the best manner of *Julio Bonasoni*, particularly in the man leaning against the obelisk. For my own part, I should not scruple to place it chiefly to his account, when working for *Marc Antonio*.

Another, after the letters. One line only on the ray of light in the chamber above. This also is a good impression, and always difficult to be procured. It is also valuable, for many other reasons, to any good artist.

Page 57. *The St. Veronica*. A fine proof after the letters, MAF. A little 4to. all of the master.

Fortitude, with the pillar.

Temperance, with the bridle. MAF.

Page 58. *The two Sybils*, Tiburtina and Cumea, under a zodiac; one inscribing something on a book. The first, fine; all by *Marc Antonio* in his very best manner, and only rivalled by the taking down from the cross. MAF under the tree. *A copy* of it below.

Page 59. *The Providence*; a circle from the Vatican. See *Dic. des Art. t. 1, p. 339. 34.*

The Copy. No mark; but has C. M. C. in ink, which is said not to be Mr. Cracherode's mark; his is I believe a cypher of the three letters. A copy

is by *Augustino*, and another by *Lambert Lombard* (*Suavius*). The original has a rod in the right hand, and a rainbow: *Augustino's* in the left, as has also *Lambert Lombard's*. *Dic. t. 1. 359. 33* also.

Page 60. *Poetry personified*; from *Raffael*, of which there is a modern print by Morghen's excellent graver. An angel with a lyre, and two good genii.

Another, with the inscription; the tables held by a

NVMIE

boy, inscribed, AFLATV *Dic. des Art. 359. 34.*

R

Here ends the Second folio.

THIRD VOLUME.

Page 2. *The Stregozza*. A fine impression; with the mark of the palette, squared handle and turned upwards, without letters, which was rarely the case, being generally in perspective the opposite way. This celebrated print seems to be founded on the same idea as that of *Albert Durer's* on the small 4to; the witch, or sorceress, is even the same as that on the black ram in that German's plate. Another; the foremost figure is from *Mich. Angelo's Battle of the Arno*. This also contains four children, as in *Albert's*, probably to show her power over the four elements; but in the *Stregozza* they are wingless; she dominates over them with her hands; they lay before her in her lap, and she holds up a pot of incense, smoking; a group of ducks and woodcocks are squatting at her approach out of a marsh in all



directions, as scared by it : the skeleton she rides on is that of a horse inverted, and she sits on the spine. *Michael Angelo* might have well been the inventor of this poetical composition. This has been supposed by some people to be of *Augustino's* graver ; but I cannot but differ from it. I see in every part, even to the hair of the goat, *Marc Antonio* in his boldest manner ; perhaps assisted by the scholar considerably.

Page 3. *Another impression.* Heavy, black, much worn down, and washed most cruelly with Indian ink. Of no use here but as a contrast.

Page 4. A very strange composition of three figures, viz. *A Man at the foot of a tree*, who holds his head pensively with his hand, at whose feet rises a serpent with a female head, from which a youth is flying ; next a female holds (not a club, as the *Dic. des Artistes* calls it) but a musical instrument of four reeds. The landscape is German, and whoever executed it must have had *Albert Durer's* in his memory : the heads are beautiful as antique marble. It has no sky ; it is a good impression. It has the MAF. *Dic.* t. 1, 316. N. 8.

A Figure with a Cornucopia. A good, but worn impression. See Mon. 4, Pl. ii. No sky. It is among the most laboured of the elder School. *Dic. des Art.* t. 1, 315. N. 7.

Page 5. *Apollo and the Graces.* He is sitting on the stump of a tree, and plays on a sort of viol, the pegs of which are seven. The Monogram is our No. 5, Pl. ii. viz. an M, the fore part of which is crossed so as to make an A of it, with an F above in the middle, the furthest limb of the M open. On the drapery also are some of those enigmatical markings, used by the school

of *Perugino*, and hitherto unexplained by any antiquarian. One of the Graces has a flute in her left hand, and a roll of notes. There is no sky. The whole like *Perugino's* school, or what has been called *Raffaël's* early manner. The impression is bad, perhaps re-touched, or it may be a forgery; but as to form, not deficient in taste: at the top and bottom are the nail holes, by which those early engravers fastened their plates sometimes.

A bad copy follows of the *Grimpeurs* of *Michael*

MIC

Angelo. On the label, *ANGELVS*

B.A.

Page 6. *The Grimpeurs*. Three figures from *Mich. Angelo*; the original is by *Marc Antonio*. No sky: a very fine clear silvery impression. On the label a folded paper, ι ζ τ ε See *Dic.* t. 1, p. 317. N. 10.

One of the figures of the Battle of the Arno leaping out of the water. More like *Caraglius* or *Augustino* than *Marc Antonio*. The tree with leaves seems by some German student. Indeed we must see that in finishing prints at this period, the back-grounds were generally conceded to *Albert Durer's* followers.

IV. MII. AG. FE on the rock.

MAF. below.

Page 8. *Figures in a Ferry-boat*, a man and three women. A palette mark, but quite a square one, a form that *M. Antonio* I believe never used, is floating on the water to the left. It is probably *Augustino*. The man rows, and another steers with an oar: a young man embraces one, and all the women seem affrighted; a ship in the distance, a rock, and a cave seen through;

the man rows with energy. A small 4to. *Dic. des Art.* t. 1, 317. N. 12.

Two small prints, undoubtedly by *Marc Antonio*; but these prints are duplicates. Under is inscribed, *Amadeus, Austeritas, Amititia, Amor*. These prints were originally *three*, and made the ornament of a book that the Rev. Mr. Cracherode once showed the Author. It was a thin 4to. treatise in Latin, on Friendship, written by *Amadeus*.

A little print of a *Man blowing two Trumpets*, the subject of which I believe has not yet been explained; a woman also holding a globe, with the man's assistance. Perhaps it is an awkward allegory, to show that by mutual co-operation both sustain the world; strength may be indicated by the man depositing a large stone on an altar. A draped figure seems explaining the enigma to a fine youth behind. They delighted in these conceits in Italy at the period this belongs to. MAF on it; but Qy. if it ever came from his graver?

Page 9. *A man holding a branch, and two Muses*. A horribly bad thing, and in *Augustino's* very worst manner. A tablet unfinished, and plain. The head perhaps a mask or caricature of some bad actor or poet, grasping his laurel from the theatre in the back-ground. *Dic. des Art.* t. 1, page 319. 18.

Page 10. *Five small prints*, one of which is the *Amadeus*, and two others spoken of at page 8 of this folio. The first is a *Female and Child* on the earth, and two men, a tree, and a thatched shed. The MAF. Second, Two men contending for a broken circular instrument; a woman below looking up. The MAF is on it. All good impressions. The *fifth*, a very doubtful

one. *An Angel driving a Man towards a Female* who sleeps at the foot of a tree. All are very unlike *Marc Antonio*, except the three Doctors sitting on the ground in conference.

Page 11. *Lovers walking*, while Death holds the glass behind a tree; no sky. A good impression. A work either of *Albert Durer*, or a forgery, excellently done to imitate him: has his mark. See *Mon.* 24, Pl. iii. *Dic. des Art.* p. 361. N. 38.

Page 12. *Two singular prints*, in the old style, of which these volumes contain so many. Marked MAF. A fresh impression. *A Female*, whose hair is tied in snake's tresses over her forehead, standing upright, and a man offering to fan her, in his other hand a rudder; no trees; a plain back-ground. Next we have, *A Man holding a mirror* in his left hand, full of expression; he has two snakes in his right; another man leans on a thin tree; no sky. The drawing is fine and worthy of *Francia*; it is very carefully engraved in a severe manner, and is probably very rare. See *Dic. des Art.* t. 1, 288. N. 1.

Page 13. *Five prints*; some rare. The first, a *Man holding a flaming heart*; his left hand on a sort of rudder: a female holding an incense vase; her foot on a globe. Marked with the MAF. There is a wood, but no sky. Style like *Francia*; a good impression. The three following are perhaps copies of middling things. The bottom one is a rare print, perhaps, and a fine impression. *A Warrior and Female*, with a dart and quiver. The mark MAF varied by the second stroke of the M. ending half way and joining the cross line of the A and F. For further account see *Dic.* t. 1, page 321. N. 25. Some of these are scarce worth enquiring about;

some scarcely worth having, but they make the expensive part of many collections, and ought to be in a Museum, where all masters are to be preserved.

Page 14. Two. *The Conjugal union*. Two figures from the *Admiranda Romanorum*, a little altered: the second by *Augustino*. The second has the woman's hand unfinished. *Dic.* 363. 43.

Page 15. *Two naked Female figures sleeping in Hell*. This I have sufficiently described in my Catalogue of the Royal Academy prints, where I placed a first-rate impression.

Page 16. Three prints of *the Female (a Sybil) reading*, whilst a boy lights her; small copies, but by whom uncertain: neither I believe are they by *M. Antonio*; but the right hand one, as we look on the book, is by him whose monogram was two H's joined by the centre line and an F over; who also engraved the *Priapean scene* in a wood, a large folio. The left hand one has a little of the workshop of *Augustino* in the drapery. The woman's hair in the left hand one is most plaited; the flame also of the torch more upright and less blazing. The little middle one is a German copy. See *Dic. des Artistes*, 361. 52.

Page 17. Five little prints, and a small 4to. The lower one, a copy by *Bink*, perhaps, as it is quite his style of hair. The design *Mich. Angelo*. *Two Philosophers* conversing as they walk.

1. *A Woman and Child*, by *Marc Antonio* or *Augustino*. 8vo. *Hagar* retiring into the desert; a bottle of water slung to her shoulders. Like *Raffael*.

2. *A Female counting eggs* as she sits on some steps; a man leaning on a stick behind. Good impression.

3. *Two small Figures*, a little like *Augustino*. A

man and a woman united by a flying piece of drapery : allegory of Union. He touches her shoulder with his right hand. 8vo.

4. *St. Paul and Barnabas*, separating. The design full of expression, and tells the story well. An early but good *Augustino*.

5. *A little scrap, an allegory*. Industry reproaching Idleness. Dark impression.

Page 18. *Six* little prints.

1. *A little Female figure* sitting before a vase ; seemingly from some antique gem, and not unlike *M. Antonio*.

2. *The Woman with Sword, Hawk, and Lion*, resembling the early *Perugino* style, and probably etched by *Caraglius*. *Dic. t. 1*, p. 368. 70.

Three of the Female sitting in a fariuolo, or Italian cloak, her hands and feet hid ; from doubtless a design worthy of *Raffaël*. The middle one a good impression, and I doubt not may be by *Bonasoni* ; the others are copies, and look to the right ; but all the fine character of the head is lost in them.

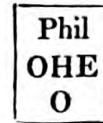
Page 19. *Three of the St. Helena*. One looking to the right, with the Angel ; the second, an uncommon close copy, looking to the left, if not a recalco ; the third is a copy, without the angel flying. The first is, I think, the finest of this often repeated thing. I have had a fourth, very different, now in the Royal Academy, and the origin of them all in a print of a very ancient unknown artist. See *the Legend of St. Nicholas* in my Catalogue. But what is remarkable is, that in most of these copies the angel is engraved by a different hand from the engraver of the print, and that in none of them is *Marc Antonio's* school discernible. The passing over

of the Angel marks the moment of conversion, I believe. See engraver *I. H. S.* with the *T* over. See *Dic.* tom. 1, 365. N. 53. and *Le Compte*, t. 3. 258.

Page 20. *A Man carrying the base of a pillar*, the emblem of Strength. A fine impression by *Marc Antonio*, with the palette in shade; in it are the large and small stem of a tree. In the good copy by *Augustino* there is only one stump of a tree, and neither have any sky. From attending to this engraving, especially about the heads, I was first tempted to think there is a great deal of the style of the *Cupid and Psyche*, and that it was not impossible that the *B* on the die might have stood for *Bolognese*, or *Marc Antonio Bolognese*, or his first attempts at etching on copper.

The copy by *Augustino*; very slight and dry. A. V. on his palette, with squared handle, leaning to the left. *Dic.* 324. N. 36.

Page 21. The print marked



MAF.

A man playing on a Spanish mandolin, with one foot resting on the other. The words on the label hang to a tree. It is probably a portrait of some performer of the day, and full of expression of musical feeling. If not too old, it might be taken for *Raffael* himself, and may be his father, by him. The trees behind are in the style of the German *Durer*. It is hard and laboured, but tasteful, and a good impression for this class of engravings, that should have been all united, not scattered as they are in this collection.

Page 22. Three prints,

1. *An Emperor*, in a niche; a front view by *Marc Antonio*, with the MAF; a clear impression; perhaps from *Raffael*.

2. *A German copy* of the same.

3. Where an Emperor sits sideways to the left of the print. A copy of the workshop; part etching. The copy on the left is a base style like *Lambert Lombard*. *Dic.* t. 1, 325. 39. *Felsina Pittrice*, t. 1, 72.

Page 23. *Education*, an allegory. A design like *Leonardo da Vinci*, executed in the style of *Francia*. *A beautiful Female holds a vase* in her right hand, and waters a plant with her left; her hair parted on the forehead; she is draped over the thighs; a tree behind. That tasteful and judicious collector, Mr. Rogers, has a pale impression of it like a drawing by *Leonardo*; the style is *that of the Women dreaming*.

The Youth with the wounded foot, pressing out the thorn with his thumbs; he is quite naked; there is a tree, but no sky, only an oval mass of shade. It is like the *Francia* style. No mark to either. *Dic.* 1, 367. 65. *Le Compte*, tom. 3, 277. page 366, 58.

Page 24. *The Mun with the Lanthorn followed by a Ram*: some allegory or emblem, I believe, never explained. He points to the clouds, and walks through a landscape. It may be of the workshop, but is not *Marc Antonio's*. Always a scarce and high prized print. I cannot even guess the engraver. *Malvasia*, who is not always right, even when speaking of his countrymen, calls it *Bonasoni*, and there may be a copy by him somewhere; his prints being often almost unique. Here follow *two little scraps*, which are among those which have formerly supported the dealers in rarities.

One. *A Female*, like a statue, leaning on an organ; the head winged; a sort of genius of Music.

Another. *A Female figure* inverting a basket of flowers on a terminus; a Priapus. Good impression; like *Augustino's* graver.

A Lucretia tearing her hair. An etching; fine agitated drapery; and although by some called *Marc Antonio's* work, is most like that of *Caraglius*.

Page 25. *The old Man fastening his pantaloons*; his sword and shield below, and a bit of architecture, being one of the figures from the cartoon at Pisa. 4to. upright. *Augustino's* early manner. No mark; but a blank in the sky, where he usually put his *A. V.* and date probably added afterwards.

The Soldier with the Standard; a fine specimen of *Marc Antonio's* graver. It has neither palette or mark, and wants none; for it is full of motion in the standard and of expression in the soldier. *Augustino* copied it indifferently. *Dic.* 366. 56. and *Felsina Pittrice*, t. 1, p. 66.

Page 26. *Three Genii erecting a Terminus* of a boy, who holds a winged anchor, or rather grappling iron, fastened to a cord; one lifts a bow case; the others are naked. On the pedestal of the figure is a shield, 1506 in Roman figures. A mark like an N joined to an 195 A with an F over, in the left hand corner; a group of trees behind in the German style: no sky. The design of the *Perugia* school. *Dic.* t. 1, p. 303. N. 7. A 4to. landscape.

Page 27. Three prints of the celebrated *circle of boys* called *the Catena dance*. The *first* is by *Marc*

Antonio; all his own graver, but like others of his best works without his monogram or palette. There are seven naked boys, two winged Cupids, and no sky. A fine impression from his vigorous graver, and worth any price. The *second* may also be by him and *Bonasoni* united, although in some trifles differing; the only difference I can see is, that the foremost of the two winged boys has the two upper feathers of his left wing *all dark* in the second print; not so in the first; which looks as if it was intended for a forgery, or has been altered on the original plate. The *third* seems a copy by *Marco di Ravenna*, as we call him. Hard in the graver, but finely drawn, we see *Raffael's* graces in all, but most I think in the middle print, round which runs a double line of circumvallation in the plate. This exquisite composition, the Woman in the fariuolo in small, *Raffael* on the step, the Boy lighting the Sybil, the Cleopatra and the St. Helena, seem to have been the favourite studies of the Roman schools, and are all excellent.

Page 28. *A Chimæra*. A miserable thing by *Augustino*, with his palette triangular handled. An oblong print.

A *Dog* aiming at a swallow, a butterfly; also a wretched thing; but perhaps rare.

A Soldier with a buckler on his left arm, his right pointing behind; he is running; a stump of a tree, ships and sea in the back-ground; no sky. A small 8vo. upright. It seems a feeble copy of some good attitude. A poor thing.

Page 29. A Bas-relievo of an *Emperor crowned*; an oblong folio. Victory attends with his palm; the Persians lay dead, and one is going to receive his last

blow; below is a shield, and on a stone the monogram of *Marc Antonio*. It is very clear and good, and all I believe by *Marc Antonio*.

A copy below, which may be of the German school. Perhaps both were suggested by the Triumphal Arch of Titus at Rome.

Page 30. *The Lion Hunt*; a masterly performance; all fine but the trees. Inscribed,

*Qui stabant vix hospitibus spectanda sepulcra
Quilibet arbitrio jam videt illa suo*

MAF *Roma in impluvio St. Petri*. Below the copy. Qy. by *Suavius*? *Dic.* p. 326. 2. Although we have the monogram, I doubt of his executing any part of it. Much is like *Vicus*; a fine clear impression.

Page 31. *An Emperor on horseback*, by *Augustino* and *Marc Antonio* united; a very good impression. It has no sky; the palette leaning to the right perspective. The other mark of *Augustino* has been erased. *Dic.* 327. 3.

Page 32. A disgusting *Priapean subject* of the school, with a palette resembling *Augustino's*. A priestess attaching the leathern emblem, as seen on theatrical scenes on vases. The same subject below, by *Robetta*; both good impressions. *Dic.* 328. p. 65, I believe.

Page 33. Two prints of the *Offering to Phallus*. The first has a mark on the base of the terminus (No. 8, of our Monograms,) M in a frame surrounded by three dots, and an F above; a scroll above uninscribed. A figure with double flutes to the right. The second is the reverse, with a B on an oblong elevated tablet; but there is a difference in the Phallic image.

Page 324. *The Triumph of Alexander*, or probably

Scipio; a magnificently fine impression. It is an unfinished proof with an oblong tablet; but no monogram. In *Dic. des Artistes*, 369. 75. it is attributed to *Andrea Mantegna*, from a bas-relievo; they had better have called it *Leonardo da Vinci*. *Raffael* with some has the credit of the design also. The hero stands on a massy shield and arms; a warrior is addressing him, who resembles *Massinissa*; he is helmed with the sphinx and dragon, the usual appendages to the casque of *Scipio*. The first hero has his hand on a turbaned captive, who kneels, being bound; he seems to listen to a female figure of Clemency, that whispers for mercy. Three other figures surround a female, whose head only appears: one seems intended for a *Minerva*. In front, a *Victory* holds a laurel crown; she is finely draped. Behind her a laureled head, like a *Homer*, and a female head appears. *Love*, who sits on an oak tree above, is as fine as anything of *Raffael's* pen: a boy on the ground gathers grass. With respect to the graver, it surely is by *Marc Antonio*, of whose best early style I think we may discover a great deal in all parts of this print; it may be a mixed operation. The design I believe to be that of *Balthazzar di Peruzzi*,* as it corresponds to his compositions in almost all points. The heads are many, as beautiful as *Leonardo's* compositions; and may not the subject be *Scipio restoring the nephew of Massinissa, when his captive, after the defeat of Asdrubal*? This long folio is always rare. See *Dic.* 369. 75.

Page 35. *The Graces*; an upright 4to. with three palms behind; a fine print, in the best manner of *Marc Antonio's* free style. Of this subject we have another

* *Balthazzar* is little seen in England, or known; but at the *Marquis of Stafford's* we may find a genuine small one.

by *Vico*, from the antique: it seems to have been little attended to by the old masters. *A Copy. S.* See *Roma carites niveo ex Marmore—Sculp.* Qy. who was *S*? *Below* is a little German copy, reversed.

Page 36. *Bacchus swinging in a cista-mystica*, or sacred basket, by two Fauns, one holding a torch, the other a thyrsis; a 4to. oblong; probably from a terracotta. For other remarks, see *Dic.* 370-78. and *Felsina Pittrice*, t. 1, page 71. This print has always been considered by collectors as by *Marc Antonio*; but it resembles more the best works of *Adam Mantuanus*. It has no mark.

A Faun with double flutes, and two females dancing. The middle naked figure seems all by *Marc Antonio*, as well as all the nudities. The drapery and ground by *Augustino*, who repaired the plate undoubtedly. This print is rarely found so fine before retouching: it is oblong. There is a little palette on the left on the pavement, which is divided into squares.

Page 37. Two prints, of the *large Marcus Aurelius*. The first is a singular one, with the inscription in six lines of capitals; all the reverse way, as so engraved; the guide lines of the engraver left. It is no ricalco. Qy. *Augustino* and *Marc Antonio* united? but hair only by *Augustino*, I think. The second is a copy by *Sil. di Ravenna*. Monogram, the S and R united, with *Romæ ære Sculp. ante portam eccl. s. Johannis—Lather*. It stood before the church of St. John de Lateran at Rome. The two have different pedestals, and the copy has a rotunda and buildings in the back-ground, with a sky; the originals have no sky or back-ground; both finely executed in the broad manner.

Page 38. Two of the smaller *Marcus Aurelius*. No sky; both on plinths, with our Monogram, No 1, both also inscribed, *Romæ. A D. S. IO: LAT.* and both so fine impressions, I can see no difference as to their value; the lowest has the collector's mark with the double red lines, and is let in, as usual, with care: there is a dark wall behind, and a little bit of landscape only outlined. This print has been much laboured, and is scarce.

Page 39. Three prints, of the *Two Women carrying Vases*. All three are good impressions, and all by *Marc Antonio*; but the third differing in many respects. The two first are decidedly from the same plate, and have the mark on the right hand. On the third are two lizards. *Dic. 329. 2.*

Page 40. *An Apollo*, from a statue in a niche, that has separated squared bars behind; his lyre unstrung, the base like a box. The MAF on a pedestal obliquely engraved, I think, from the statue in the Rospigliosi Palace. A narrow folio, upright, in the dry early manner, yet advancing to freedom. *Dic. 329. 3.*

Page 41. *Three Female figures* in niches, allegories.

Stability, leaning on a pillar.

Prudence, with a bridle.

Chastity, carrying snow in a sieve.

They make a part of the seven Virtues, which are all by *Marc Antonio*, in his best manner; and have the monogram.

Page 42. Charity, leading a child.

Justice, with sword and scales.

Wisdom, with the mask and serpent.

Faith, looking on a ray of light.

Page 44. Four of *Bacchus*, in a niche. *Dic.* t. 1, p. 371. 83. One, a proof before finishing the plate.

Two others of *Fauns, with pipes.* *Dic.* t. 1, 371. 82. Neither of the three, probably, by *Marc Antonio*. The fourth is a *Pythian Apollo*, with a grand lyre in his left hand; the right reposing on the stump of a tree, round which coils a serpent; drapery behind him. I think it is by *Caraglius*, and in his best style. *Dic.* 320. 5. No mark.

Page 45. Five prints of the *Cleopatra*. See *Dic.* t. 1, 371. 7. The first without mark, differing in the position of the left hand from others; the little finger crooked in the second; a copy. A free engraving, perhaps by *Aquila*. Third, the original by *Marc Antonio*, with the palette below. This has a lock of hair over the arm bracelet, and a little one near the serpent's head of the arm above. It is a made up print, but a good impression, and rare. The fifth is *another copy*; the reverse of the second. It also differs from that by *Marc Antonio*, in having no lock of hair over the folds of the serpentine bracelets: in fact, they are *none of them Cleopatras*, but copies of an antique statue, founded on a fine reposing figure that once was in the villa Medicis gardens, exposed to the weather for years. All are good impressions; the lowest of the four by *Sil. di Ravenna*; the fifth is a copy of the original, by a clever hand.

Page 46. *Fifteen small statues, in niches*; not one with the mark. See *Dic.* t. 1, 372. 86; yet probably all but one by *Marc Antonio* and his scholars. The last, a figure with a mural crown and cornucopia, a city, seems all by the best graver of *Marc Antonio*, (having infinitely fine drapery,) as also does the last but one, with

the box opening; and one above, a genius holding a festoon (the original marble of which was sold by Mr. Jenkins, in Rome, in 1784, and makes one of the plates of his *Monumenti inediti*.) One is an unfinished copy, of some merit; and all the figures but one are females. It is a very curious collection. *Dic.* t. 1, 372. 86.*

Page 48. *Queen Sheba before Solomon*. On the parapet of the buildings are pannels, and on the band that divides the second, to the left, is the remains of a mark, of which only F is legible, possibly inserted by some one since the plate was published. Both are crowned, and she makes an offering. A grand design, perhaps intended for tapestry, and by *Raffael*. The plate appears to be incomplete; but there can be no doubt it was by *Marc Antonio*, in the greatest part, and in his broad vigorous manner. A large folio; good impression. The *Dic. des Art.* 375. 2, and 612, calls it *Pièce douteuse*, but why I know not.

Page 49. *The Annunciation*. The Virgin kneels, with a book open in her left hand, and a reading desk before her; the silk-winder and basket with balls of silk

on a pedestal, that sustains it. On a tablet,

RAP
—
INV

somebody has added a palette, with MAF, the small monogram, to enhance the value; it is printed from a wood block. Qy. who was the knave who added this forged mark? which are not uncommon on prints of this school; but a magnifying glass will detect them. This

* Seven have triangular shields at the corners of the niches, seven more ovate, with an angle above.

print I have described before, at large, and I believe it to be by *Caraglius*.

Page 50. *The Descent of the Holy Spirit*. There are twelve Apostles and the three Maries below, in a style that decides it to be by *Caraglius*. *Dic. t. 1, 377. 14.*

Page 51. *The same print*, a very fine proof impression, and on that account, and its rarity as such invaluable; as it shews what originally these plates were. A forged palette in the right hand corner; for it had no mark: the descent of light is successfully procured; a graver hard, but energetic, learned and full of character, and evidently from *Raffael* by *Caraglius*; a little corrected in the drapery, by *Marc Antonio* perhaps.

Page 52. *The Virgin and Child*. Two friars kneeling; one holding a lily, the other a staff; both I believe Franciscans, and it was probably an *Ex-voto* of some wealthy catholic. A book at the feet; no hair; a landscape, but no sky: in the dry manner; a small folio, upright; the folds of drapery well understood. Probably the figures are portraits. *Dic. t. 1, 375. 7.*

Page 53. *Judith and Holofernes*. The body lays on a bed; in the back ground is a building, a square tower, with the head on a pole, and thrust out. It seems to be from *Perino del Vaga*, and the engraving by *E. Vico*. On the front is a cup with S and R united, (Mon. 15, Pl. ii.): perhaps it is a mixed performance; for the head of the Holofernes is like *Marc Antonio*; I mean that which Judith holds: the drapery decidedly like *Vico*, the Proteus of engravers, who adopted at least five different styles, all very distinguishable.

Page 54. *Mercury and Psyche* ascending; of which we have so many copies. Style like the Ascent of the Holy Spirit. It seems from *Raffael*, at the *Chigi* palace: no mark, but probably by *Caraglius*.

Hercules and Anteus. A wonderful design in point of expression. If not from the antique, equal to it. He dashes down his antagonist with fury; a tree with one branch, and oak leaves with acorns; the lion's skin wound round it, with the tail on the ground; a remarkably formed club. *Dic.* 403. 27. The engraving resembles *Adam Mantuanus's* best style very much, in parts.

Page 55. Two prints. *A Female, a front view, standing*, and removing drapery from her shoulders, her right hand on a vase: a landscape through an arcade; no sky: probably by *Augustino*. Qto. *Dic.* 40. p. 325.

Venus holding Cupid under his chin, who offers to extinguish his torch on her person; one light cloud in the sky; probably by *Augustino* and his master united. Both this and the last good impressions. The Cupid, and the naked parts of the female seem by the master; the hair and landscape, the scholar.

Page 56. *An old Man with a Lyre*, sitting under a tree that joins a temple with one pillar; the lyre remarkably large, and with a boy's head: not *Marc Antonio's* graver in any of his manners; more like an early *Caraglius*; rare.

A Copy from Marcolini's Libro della sorte: a folio, published in Venice, of which I have given an account in the Academy Catalogue; but this is a bad copy of a good thing.

Above these two is a young man sitting on a rock,

with a tree behind, holding a pipe, a kind of clarinet, with a reed. A thing of little consequence.

Page 57. *A Female viewing her back in a mirror* by *Michael Angelo*. At her feet a wing, allegorical of the swiftness of life, and a wheel; folio upright. An etching by *G. Mantuanus*, (not *Marc Antonio*) and the same *Mantuanus* who etched the Judgment; Death appears with an hour-glass. On a scroll, *MORTALIA FACTA . PERIBVNT*.

A Man carrying a sail on a vessel like a vase, in which is another grasping a model of a temple, a caduceus, and an helmet. An allegory; in the style of the *Stregozza*, in point of design, which might well have come from *Michael Angelo's* study. The engraver, a Mantuan.

Page 58. *Three men in German caps, or Florentine, singing* from a book of notes, held by a man who has his back to the spectator, and a dagger in his girdle. Large 8vo. In the dry style, like the *David*; probably portraits: the man to the right resembles the *Philomeo*.

The Birth of the Centaurs, from the union of *Juno* and *Ixion*. A noble composition of two figures, and I am of opinion by *Michael Angelo*; the engraver, *Caraglius*, without any doubt. Below, some lines commencing, *Nubilosì pensier*, &c.

Page 59. *Eight prints*, all either allegories, or bad things; perhaps seven are allegories, the last a *Charity*: they have the forged palette, and that ill forged, and are probably by *Lambert Lombert*.

Page 60. *Four Friezes* of the school, but not the master. The first is by *Bink*; second, German, un-

known to me; third, *Beham*; fourth, *Hisbels*, probably. *Dic.* 2 vol. 710.

Page 61. On the end leaf of this third volume is a portrait of *Antonio Salamanca*, by *Beatrice*.

In all I made them *four hundred and sixty four* prints of various Masters of the times, mixed without any order; but valuable, as containing many fine things of *Marc Antonio Raimondi*, and other scarce prints of the Roman school.*

* The Print-room at the Museum is now, through the liberality of the Trustees, open the greater part of every week, except during vacations, to a limited number of the public; and these, and the Bonasoni's, may be referred to at any time. There are also a considerable number of other ancient prints, scattered in other volumes, of inestimable value.

MEMORANDA

*of some rare Objects, in other Volumes of Prints, at the
British Museum.*

In the first volume of *Raffael's* prints is a fac-simile of his letter from Velletri, with his autograph.

The Cupping scene, from the Bath at Mantua, by *Julio Romano*, executed by *Leonardo da Vinci*, with four figures added that are not in *Georgio Mantuanus's* print, viz. two Physicians and two Nurses, one offering a night-stool, and one assisting the *Medico* in examining a glass urinal; hour-glass and other accompaniments, not in *Georgio's* print, which I believe is from the fresco.

The four Seasons, upright statues, under which is inscribed, *Ver, Exter, Autumnus, Hiems*. A little like *Baptista Franco*, but not his.

A free etching from *Julio Romano*; *Apollo*, with seven pipes of *Pan* behind him, each flowing with water; he holds a mask and pen in his left hand. No etcher's name.

A Female on a Dolphin, with flying drapery; Cupid attacks her with a torch; above, a butterfly in the clouds. By *Augustino Venetiano*.

The Court of Death. The back-ground a deep shade, almost black: by *Augustino Venetiano*, inscribed *De Musis faciebat. 1518. A. V.*

A little farther, in the same volume, is the copy by *Sil. di Ravenna*, with a different back-ground, a wall,

rocks, and trees; he has also added a head below, beneath the leg bone of the skeleton holding the book. Qy. may it not be his own portrait? for all the rest resembles the original character. At Mr. Douce's I found a minute print of this strange subject.

A Judith with her Mother, and the head of Holofernes. No mark, but probably by *Mocetus*, although called *Mantegna*.

In the volume called *Parmigiano* is a head, that seems to be placed there as his portrait, which is a rare print, and seems the work of some amateur, who knew little of the Arts: inscribed, *FRANC. MA—PARMI-
GIANO*.

Among the works of *Andrea Mantegna* we have the print of the *Hercules*, so much noticed by Mr. Dibdin, and copied into his *Bibliomania*. He is walking forward, and holds in his right hand, which is elevated, part of his club, in order to strike the serpent of the Lake that winds round his left arm; behind are some shrubs, and on the left of the print, vertically inscribed in letters varying their positions, *Divo . Herculi . Invicto*. It is strange, but this Hercules has ass's ears, and but for the inscription, one might have taken it for the allegory of Ignorance contending with Wisdom. The mark, *I. F. T* under the serpent, which, according to *Bartsch*, *Mariette* called *Thomaso Fineguerra incidit; Lettere Pittoriche*, t. 2, p. 230 and 231; but he thinks it by *Jno. Antonio di Breccia* from *Mantegna*; for which opinion I believe there is not the least foundation; and the conjecture of *M. Mariette* seems more just, for the man who could copy the *Divo Herculi*, in the manner

he has, might very well put the mark, afterwards, of the painter he was working from. In the print I am alluding to there is the appearance that the *I. F. T* has been altered to *T. F. F*, a very easy change to support the opinion. I take this to be even *Mantegna's* best work on a copper plate; as all the anatomy and articulations of the joints are well defined; the drawing as fine as *Mantegna's* best, and like the *Mercury with feathered feet extracting souls*, which, after all, might be *Mantegna's* graver, *if he ever engraved at all*: at any rate, this is by the same graver as *Bartsch*, No. 15, p. 237, vol. 13, called *Mantegna*.

I think in this volume, or that of *Raffael*, there is a *St. Helena embracing the Cross*, from *Daniel de Volterra*, in the old dark church of *St. Augustino* at *Rome*, in the fifth chapel. It is a little print marked *B*.

In the volume called *Florentine Artists* of the Museum, at page 14, is *A Battle*. Three horses and two men down, one has his foot on the other, who is defended by a scimitar; three of the horsemen are dismounted; some trees, a kind of scratching that is new to the author.

Page 17. *Paris*, *Egenoe* written over the figures; *WΣNH O* on a tree. He has a quiver, a horse, and a dog; in the style a little of the supposed *Fineguerra*, figured by *Strutt*, with the *F. 1109* in the right hand corner.

Page 18. *Judith and her Handmaid* placing the head in the sack: a tree on the left hand; a quite free, loose scratching. No mark.

Page 19; is another, without the tree, by *Mocetus*.

Page 33, is a good impression of that rare print of

architecture and figures coming into the Domo at Milan.

An enormous folio; inscribed,

BRAMANTV

S . FECIT

INM^KO—(or in Milano.)

The style of this ancient print is like that of *A. S. I.*

Page 40. *The Last Supper*, from *Da Vinci*; and if not executed by *Mantegna*, might have been an effort of *Da Vinci* himself, from its very correct, but dry and hard style. See my description of it before in that article.

At page 27, we find a Bacchanalian scene, with the triangular handled label, suspended to an apple tree embraced by vines; where the god sits on the edge of a tub hooped round. Twelve figures. A fine performance: the companion of No. 60 of the Catalogue perhaps.

SECOND VOLUME OF FLORENTINE SCHOOL.

No. 31 of the prints, *A Charity with five Children*. A fine group, but every way puzzling as to the master. It may be by *Diana Mantuana* from *Raffael*.

No. 58. *A Sybil*, from the Sistine Chapel. *Petrus Bard. F. SIT.* for fecit probably. Under inscribed,

MICAEL

ANGELVS

INVENT. ET

PINXIT.

No. 115. *Adam and Eve* leaving Paradise. She is quite cloathed; the serpent playing round her arm, and addresses Adam; below, lies the apple, *cleft*; and at the left hand is a boy (perhaps Sin) gnawed by a serpent on the shoulder, and having fishy-fins instead of feet; the feet of Eve also end in a sort of fins, but are scarcely seen for the drapery: Adam is a grand figure. A long upright 4to. No mark, but the design probably by *Amico Assertino*: the engraving, resembling *Mocetus's* style.

No. 129. A whole length of *Baccio Bandinelli* holding in his left hand a cast of a Hercules. On his left, two statues, below a Hercules, and a great lion gnawing a map at his feet; five torsos: at the bottom 1548. *A.S. Excudebat.* but not *Salamanca's* engraving; most likely by *Beatricet.* A folio.

No. 25. *The Judgment of Paris*, from *Raffael* probably. A free etching by *S.D.I.* inscribed, *Sordent Præforma, &c. Juditium Paradis*, above in capitals.

34, 35. *Two Cariatides*; one a Faun with a basket of flowers; one a Female with an oar. Rare.

60, 61, of vol. of *Raffael* are two rare prints also. 61 is like *Salamanca's* graver.

In this volume, I think, also we find the oblong folio of *The five Asses*: an old man holds one of their heads which a female is anointing from an urn with a lip: before is a tablet of nine squares,

6	1	8
7	5	3
2	9	4

making fifteen each way. One of the asses is polluting a sphere, and treading on music; pen, and ink-stand, books and chemical apparatus: in the back-ground ruins, and an asinine pegasus is flying above. The engraver like *ML*, called *Mich. Lorricks* by some: above, a blank tablet, which perhaps shows this to be a proof. In the tablet I have seen this title, *Qui carent virtute, hanc veluti bruta pedibus conculcare strident—Quod si in tales beneficium collocaveris nihil aliud egeris, nisi (id quod aiunt) oleum et operam te amisisse dolebis.*

MDLXIII.

Then follows the Italian proverb,

Chi predica al deserto perde la fatica
e 'l sermone—Et chi lava el capo al asino
perde la Liscia al sapone.

And on a long tablet, to the left above,

Potentiam et opes, nisi virtute nitantur,
Mox interire conspicias.

And in Italian again,

Chi le ricchezze el poter non appoggia,
Al saper cade in disusata foggia.

Over the braying ass is inscribed,

Indi alzata 'l triomfo a grande altura F' alra
glio rinsonar per ogni terra.

Over the others,

Questa contra di lei biasmie bruttura spenda
insieme coñ morsi i calci fferra.

M. L cum privilegio. And on the right,

Così vita morir virtù si vede,
fave le sue degli' asin ricchè prede.

Above the buildings in ruins is another pasquinade.

Ecco des asinis chiara natura contra virtu
la dispietata guerra.

CASE V.

First vol. of Roman School, *page 25*, is a duplicate of Joseph's Temptation. Fine and genuine.

Page 49. The *Holy Family of the Escorial, in the Sacristy*; differing in the heads above: marked *B*. It is washed with Indian ink, and is of a French graver. Qy. from a drawing?

Second vol. page 14, is a *Madonna della Pesce*, in many parts like *Marc Antonio*; slightly executed, but finely drawn. R in corner to the left.

Page 45. *The Gift of Tongues*. *Lafrery* published an etching inscribed, *INDVIMINI: VIRTUTE EXALTO*.

Page 58, is a *Mocetus*, of *St. Michael* after *Raffael*.

Page 69. A copy of the *five Saints* of *Marc Antonio*. *Antonius Carenzanus formis. Romæ 1610*. A publisher little known, I believe.

Page 91, is a noble and pure specimen of the *Battle*, by *Caraglius*, not to be matched, and from whence we may take measure of his best manners.

Among the Italian school, vol. 2, page 20, we shall find a rare *Marc Antonio* of the *Birth of Venus*; two crowned figures in the clouds, (Saturn and Jupiter); two dolphins. On a shell *SR*.

IN THE MISCELLANEOUS PORTFOLIO.

St. Anthony with his pig, bell, and staff; *St. John* leaning against a tree, with his pen in his hand: a folio upright. No mark, but probably by *J. B. Mantuanus*, from *Julio Romano*

A 4to. rare print by the author of the *Jealousy gnawed by a Chimera*, who was certainly of the school of *Vico*.

A Philosopher reading, a *St. Jerome* with his lion, a *Death*, crowned and full of worms: above, *Christ* and two angels with trumpets; men rising, and an angel explaining the vision to the Saint. On a tablet, left corner, *Vanitas, Vanitat. &c.* Near it an uncommon print of a *Sacrifice* of eight oxen to *Jove*, by *Baptista Franco*

A curious subject by *Perino del Vaga*: an etching where oil is offered by a priest, *Aaron, Moses* and angels attending.

A female Angel blowing a horn, turned down. A bad drawing. 4 in. by 2½. ¶ A

An elegant *reposing draped female Figure* under a tree, addressing an eagle which is carrying off a hare, emblems of courage and cowardice: a city behind; no sky. A large upright 8vo. A hard graver; master to me unknown, a good impression to judge from.

The *Adoration of the Madonna del Rosario*, who stands erect with the child crowned; seven Kings or Emperors armed, are seen above; on the right two Popes and a Cardinal, with five friars on the left. All seem portraits; in a hard dry style. Two coats of arms below.

Another; the antique statue of the *Boy extracting a thorn from his foot*, by *Marc Antonio*; a very rare print, in his best manner of freedom. On the pedestal, is the *SR*; on the back-ground is an angular wall, a window above on the right; on the left, inscribed diagonally, *ROMF IVV CAPITOLIO*. This and some others should have been placed with the master.

In the case U, *Italian School, Augustino, &c.* is a *Portrait of Pope Paul. Paulus III. Pont. Max. M. LXXXIII.* A 4to. in the best style of *Augustino. A. V.*

At page 44, is also a rare head of *St. Jerome* reading, distance, buildings and sea: the lion to the left. *A. V.* near a stone.

Phaeton. Above, is *Tibur*; and *Annio* below, with *A. V.* on the palette. Rare. These and others are not common; but one of the rarest I ever saw of this able master was in the collection of Mr. *Balmanno*. A *Leda* with a mill, and buildings in the back-ground; two birds flying, and some sky. She sits on a plinth, ornamented by a few lines, and has a tree for her support; her attitude is elegant and the figure well drawn. On the sky, *A. V.* $7\frac{1}{4}$ by $5\frac{1}{4}$. Perhaps unique, and therefore I notice it: few people have ever collected half his works.

Among the volumes, is one called *Chiaro scuros, old wood-cuts*, where at page 6, is an etching of *Hercules* and the lion, after *Andrea Andreani*, with his monogram, and which resembles *Vico's* manner.

RAPH *HÆ*. VR

IV: V

Page 10. *Massacre of the Innocents. Rap. urb. inven.* First, a block; second, coloured.

Page 72 A wood-cut of *Sciavone's* drawing, probably, the *Entombing of Christ*; a fine proof, the same as the etching, and which should be with his works; of which there is an unrivalled collection at the Museum among the *Parmigiano's*, for which they were once taken.

Page 112. *Time and Love*, with a balance which dips towards Time; the serpent surrounding his feet: a folio.  *And. Andreani in Mantua*, 1604.

Page 134. *Clelia* preparing to pass the Tyber; from *Parmigiano*. *Maturin invent. A. A. 1608. in Mantua* in the corner

Maturin°.

Jos. Nic°.

Vicente°.

Page 136. *The Philosophers*. A 4to. *Jos. Porta Garfagninus*, on a long palette with one round handle, above. Rare.

Page 138. *The Virgin* contemplating a skull before the altar.  *alla molto Ill. Seg^a. Le Sig^a. Eleonora Montalui delli Agustini—Andrea Andriani Mantovana. Intagli^e. in Siena 1591.*

Page 146. *The Wise men's offerings*. Six figures and three boys. The principal man has *spurs* on. *LVVIN. INV.* Qy. *Luini*, the scholar of *Leonardo da Vinci*?

Pages 150, 151. Two prints by *Luca Cangiassi*. Not common.

VOLUME II. OF CHIARO SCURO,

commences with the Bust of *Andrea Mantegna*, from his bronze on the monument at Mantua, now remaining; dedicated to Vicentio Gonzaga, Prince of Mantua.

Tabula Triumphi Cæsaris, &c.

Andreas Andriani, &c.

Utinam novis hæc ætas viribus, &c.

Bernard Malpitiuss Pic. Mant. F. Man. MDXCVIII.

Pages 42, 43. Three fine things of *Sybils*, resembling the style of the *Woman, and Boy holding a torch*, by *Raffaël*. No mark. Rare.

Page 76. A *fine Portrait*, in 4to. like *Melancthon*. Rare.

Page 94. *A Flight into Egypt*; probably by *Titian*, where a man sleeps on the foreground, his legs on a dog.

Continuation of the manuscript remarks, which Papillon relates that he found in the book of Prints of the Deeds of Alexander, cut in wood by the two CUNIOS: from page 42. From the French original.

“ The young and amiable Cunios, twins, brother and sister, were the first children born to the *Count de Cunio* by a noble and beautiful young Lady of Verona, allied to the Pope Honorius the 4th. who was then a Cardinal. It was a love-match, against the wishes of her parents, who, on the discovery of it by her pregnancy, dissolved the marriage, and discarded the priest who had married them. This noble young Lady fearing the anger of her own father and that of the young Cunio, took refuge with one of her aunts near Ravenna, where she was delivered of these twins: nevertheless the elder Count Cunio, from his affection to his son (whom he had forced to espouse another noble Lady) permitted them to take the care of bringing up the children, which was performed with all imaginable tenderness and attention to their good education, not only on the part of the Count himself, but also on that of the Wife of his son, who conceived so warm an affection for Isabella Cunio as to love and cherish her as if she had been her own child; neither was the boy, *Alexander Alberic*, less beloved, who, as well as his sister possessed considerable talents, and was of an amiable character; both profiting under their teachers, particularly Isabella; who at thirteen was considered as a prodigy, for she understood and wrote Latin, composed verses and had become acquainted with

Geometry and Music, playing on several instruments; she had also begun to design, and painted very tolerably with both taste and delicacy; whilst the brother, who was emulous of equalling her, was constrained to confess that he could never attain to her perfection. He was nevertheless one of the most amiable young men in Italy, handsome as his Sister, possessing a courageous, lofty and noble mind, and the talent, rarely seen, of bringing to perfection whatever he undertook. Hence they formed the delight of their parents who so perfectly loved them that their cares or pleasures were equally shared. At 14 the youth had acquired the art of Horsemanship, practiced the use of Arms, and all the exercises of a young man of quality; having learned Latin, and Painting well.

The troubles of Italy having obliged his father to take up arms, at his repeated entreaties he was allowed to make his first campaign under his eyes, and he had the command of a brigade of twenty-five gentlemen, with whom, as his first essay, he attacked, forced, and compelled to take to flight, after a vigorous resistance, near 200 of the enemy; but his valour having urged him too far, he found himself surrounded by several of the fugitives, from whom however he, by his unequalled bravery, disengaged himself without any farther harm than being wounded in his left arm; his father who was flying to his succour met him possessed of an ensign of the enemy, which he had wrapped round his wounded limb, and embracing him full of joy at his courageous conduct, he resolved to reward his valourous deeds by making him (which indeed he was entitled to from his birth), a Knight on the field of battle. He gave him

therefore the *Accolade* on the spot where he had merited it by his resolution, and the youth overcome by joy at the honour conferred on him before the troops commanded by his father (already *Count de Cunio* by the decease of his own) wounded as he was, demanded, and obtained immediate permission to go and present himself to his Mother, in order to communicate to and partake with her in the glory and honours he had acquired; the which leave was more readily granted as it afforded the *Count* an opportunity of manifesting to that noble and afflicted Lady, (who had always remained with her aunt, a few miles from *Ravenna*) the love and esteem he always entertained for her, and which he would certainly have realized by re-establishing her in her former rights by a public espousal, if he had not been obliged to retain that other wife, which his father had imposed on him, and by whom he had several children.

The young Knight now took leave, escorted by the remainder of his troop, of which eight or ten had been killed or wounded; and in this state and honourable company (which displayed his merits wherever he passed) he arrived at his mother's abode, who gladly detained him two days; after which, at *Ravenna*, he paid his respects to the wife of his father, who was so charmed with his noble conduct, and flattered by the attentions he showed her, that she, in person, conducted him to the chamber of his sister *Isabella* not a little alarmed at seeing his arm in a sling, and detained him a few days in the city; but impatient to return to his father, in order to engage in new exploits, he took his departure before he was entirely cured of his wound.

The Count, his father, however blamed him for not having dismissed his corps, and re-established himself at Ravenna, forbidding him to serve during the remainder of the campaign, and a short time after, when his arm was perfectly cured, he sent him back, alledging pleasantly, that he could not allow him to surpass others during the short time they were likely to be in action.

A little time after it was that Isabella and himself commenced the composition and worked together at the Pictures of *The Deeds of Alexander*. He afterwards made a second campaign with his father, and returned to the Paintings conjointly with his sister, who attempted to reduce them and engrave them on wooden blocks, after which they were completed and printed and presented to Pope Honorius, their relations and friends. Then he joined the army a fourth time accompanied by a young nobleman, his friend, named *Pandulphio*, who, a professed admirer of the amiable Isabella, had determined to signalize himself in battle, in order to become more worthy of her hand; but this last campaign was a fatal one for the illustrious youth *Cunio*, who was killed by several cuts from a sword of the enemy, close to his friend, who also was dangerously wounded in defending him.

The death of her beloved brother so affected Isabella (who was now not nineteen) that she refused to marry, and died of a languishing sorrow before she was twenty, and her death was soon followed by that of her lover, who had always hoped by his affectionate attentions, to induce this talented and beautiful girl to render him happy. The mother also expired soon after, unable to support the double loss of two such dear and amiable

children ; and the Count who had been cruelly afflicted by the death of his favourite son expected that he too must sink after that of his angelic daughter : also the Countess, who tenderly loved her, fell ill from chagrin, and nothing but the greatness of his soul hindered the Count from the same consequences. Happily the Countess recovered by degrees, and some years afterwards the generous *Count de Cunio* gave my grandfather these prints of the Deeds of Alexander, bound in the ancient and Gothic style, the covers made of blocks of wood, covered by skin flowered in compartments and stamped by a hot iron, and without gilding : the worms had entered and pierced it in many places, and I have added to it the sheet of paper on which I have inscribed this story.

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ERRATA.

- Page 10, line 19, *for Strezzo, read Stregozzo.*
 — 15, line 9, *after witnessed insert in.*
 — 16, line 5 from bottom, *after history, insert and.*
 — 23, line 15, *for act, read art.*
 — 25, line 26, *for Heber, read Huber.*
 — 36, line 17, *Ditto.*
 — 48, line 9, blank date — is 1785.
 — 68, line 22, *for Cavaglius, read Caraglius.*
 — 100, line 4, *for Pollajuo, read Pollajuolo's.*
 — 142, line 4 from bottom, *for Leonardi, read Leonardo.*
 — 197, line 3 from bottom, *for una, read uno.*
 — 198, line 1, *for dipense, read dipinse.*
 — 198, line 1, *for S^{to} read S^{ta}.*
 — 198, line 1, *for capella, read capella.*
 — 227, line 12, *for antiquarian, read antiquaries.*
 — 229, line 15, *for pesceè, read pescè.*
 — 234, *for Plate II. No. 1, substitute of Marc Antonio's marks.*
 — 282, line 4, *for Discendio, read Incendio.*
 — 294 line 10, *for tastely, read tasteful.*
 — 314, line 25, Note that my other set of the Loves of the Gods, by Bonasoni, are now placed in the Royal Academy, under the care of Mr. Stothard, the Librarian, in a separate volume.
 — 377, line 25, *for The set at, read This set.*
 — 400, line 21, *for Riaspoli, read Ruspoli.*
 — 406, line 7, *for is, read il.*
 — 412, line 19, *for cap, read cup.*
 — 467, line 2, *for Raisonnée, read Raisonné.*
 — 469, line 3, *for Frano, read Franco.*
 — 475, line 9, *for Peno, read Pens.*

No. 36 of the Bonasoni Catalogue should have been noticed as *wanting* at the Museum Collection.
 No. 80 with a * should have been inserted as the original Print by Parmigiano, placed by 80 of the Catalogue to compare.
 No. 362, 363, and 364, are only references to other numbers in the Catalogue.

Works by the same Author.

- | | Published. |
|--|--------------|
| 1. A Poem on the Landscapes of Great Britain,
and <i>Lewina</i> , or the Maid of Snowdon, a Poem,
with Etchings by the same Author, - - - | 1780
1798 |
| 2. Some Anecdotes of the Life of <i>Julio Bonasoni</i> , a
Bolognese Artist, - - - - - | 1793 |
| 3. <i>Thoughts on Outline</i> , Sculpture, and the System
that guided the Ancient Artists in composing
their Figures and Groups; with 25 Plates by
the Author. 4to. - - - - - | 1796 |
| 4. An Attempt to describe <i>Hafod</i> , &c. in the County
of Cardigan, the Seat of T. Johnes, Esq. - | 1796 |
| 5. <i>Original Tales</i> , 2 vol. 8vo. - - - - - | 1810 |
| 6. <i>Bromley Hill</i> , the Seat of Sir C. Long; a Sketch,
Published by Miller, Albemarle-street. 4to. - | 1811 |
| 7. <i>Bromley Hill</i> , with Additions; by Bensley. 4to.
and 8vo. - - - - - | 1816 |
| 8. <i>Forty Views</i> from Nature, on a Tour to Italy;
drawn on Stone by G. Cumberland, Jun.
small folio, - - - - - | 1821 |
| 9. <i>Reliquiæ Concervatæ</i> ; a Work on Encrinites, with
13 Plates. 8vo. Sold by Harding, Pall-Mall East, 1826 | |

Preparing for Publication,

A Work (with many Engravings, of inedited Bas Relievos,
by LEWIS,) on the Principles of Composition of the
Ancients as to Expression of Character.





1 5 1

